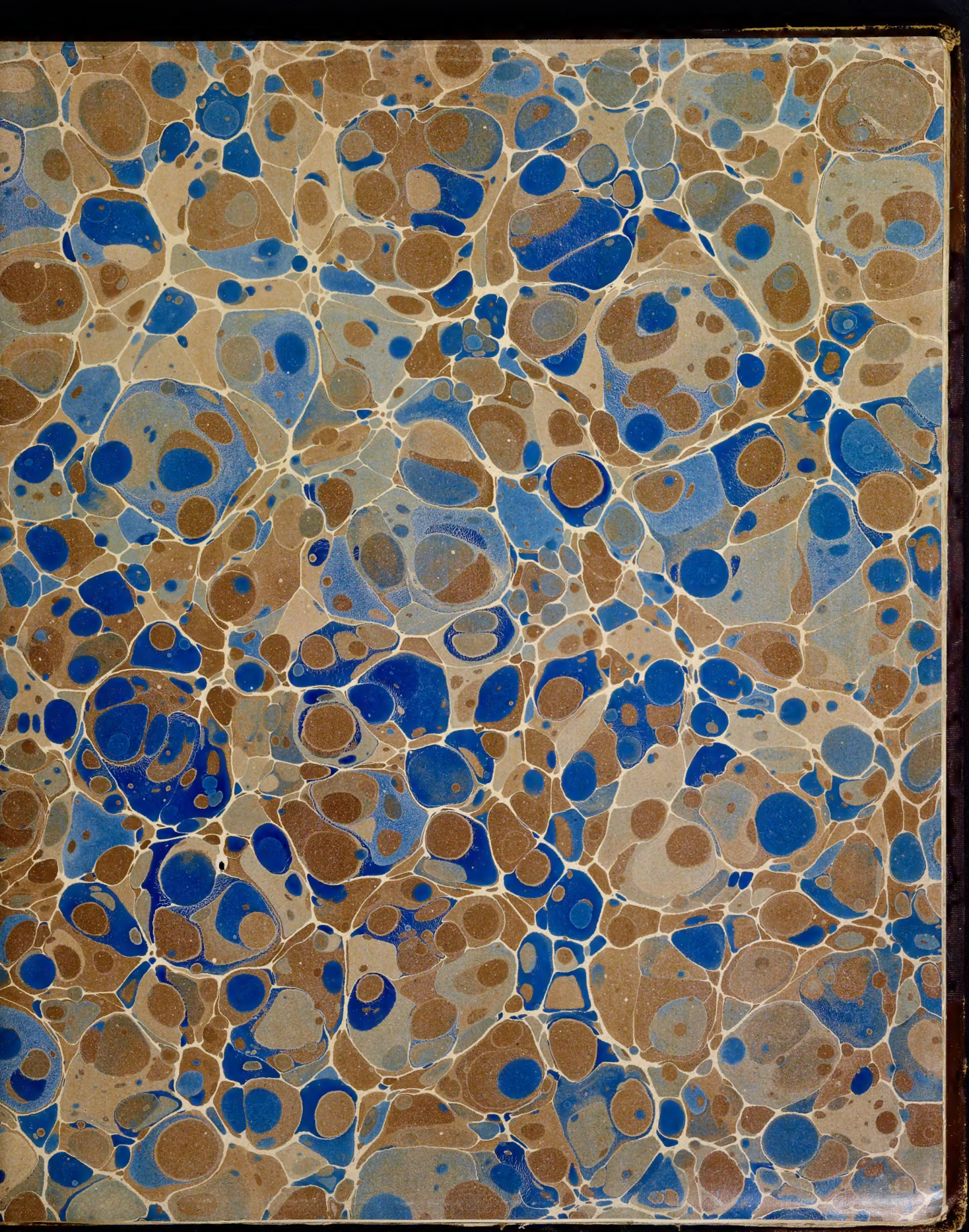






William Charles De Meuron, Earl Fitzwilliam.



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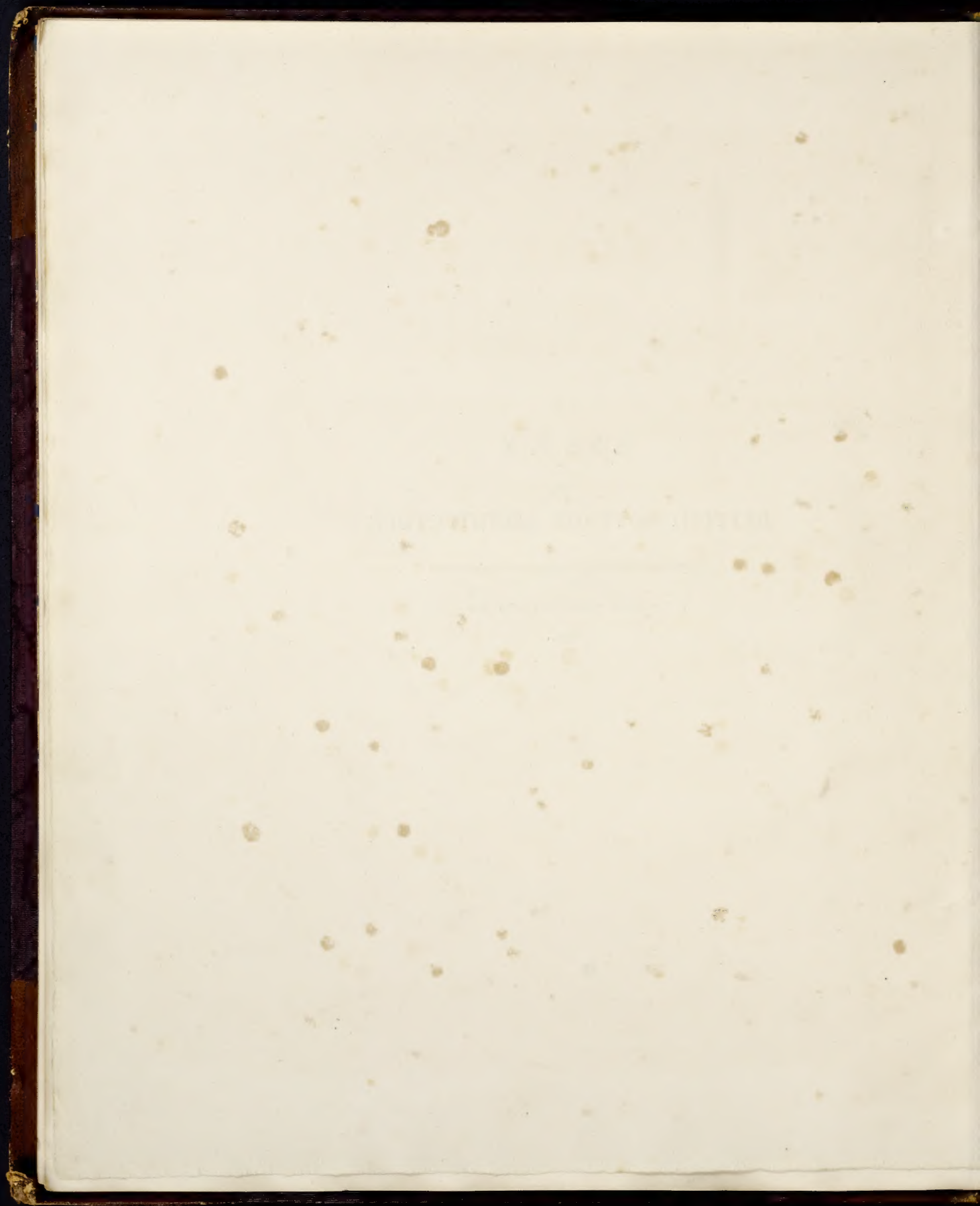




AN
ESSAY
ON
BRITISH COTTAGE ARCHITECTURE.

V. GRIFFITHS, PRINTER, PATERNOSTER-ROW.

1798.



AN
ESSAY
ON
BRITISH
COTTAGE ARCHITECTURE:

BEING
An Attempt to perpetuate on Principle, that peculiar mode of Building, which was
originally the effect of Chance.

SUPPORTED BY
FOURTEEN DESIGNS,

WITH
Their Ichnography, or Plans, laid down to Scale; comprising Dwellings for the Peasant
and Farmer, and Retreats for the Gentleman; with various Observations thereon:

THE WHOLE EXTENDING TO
TWENTY-ONE PLATES,
DESIGNED AND EXECUTED IN AQUA-TINTA.

~~~~~  
BY JAMES MALTON.

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"To me more dear, congenial to my heart,  
"One native charm, than all the glories of art."

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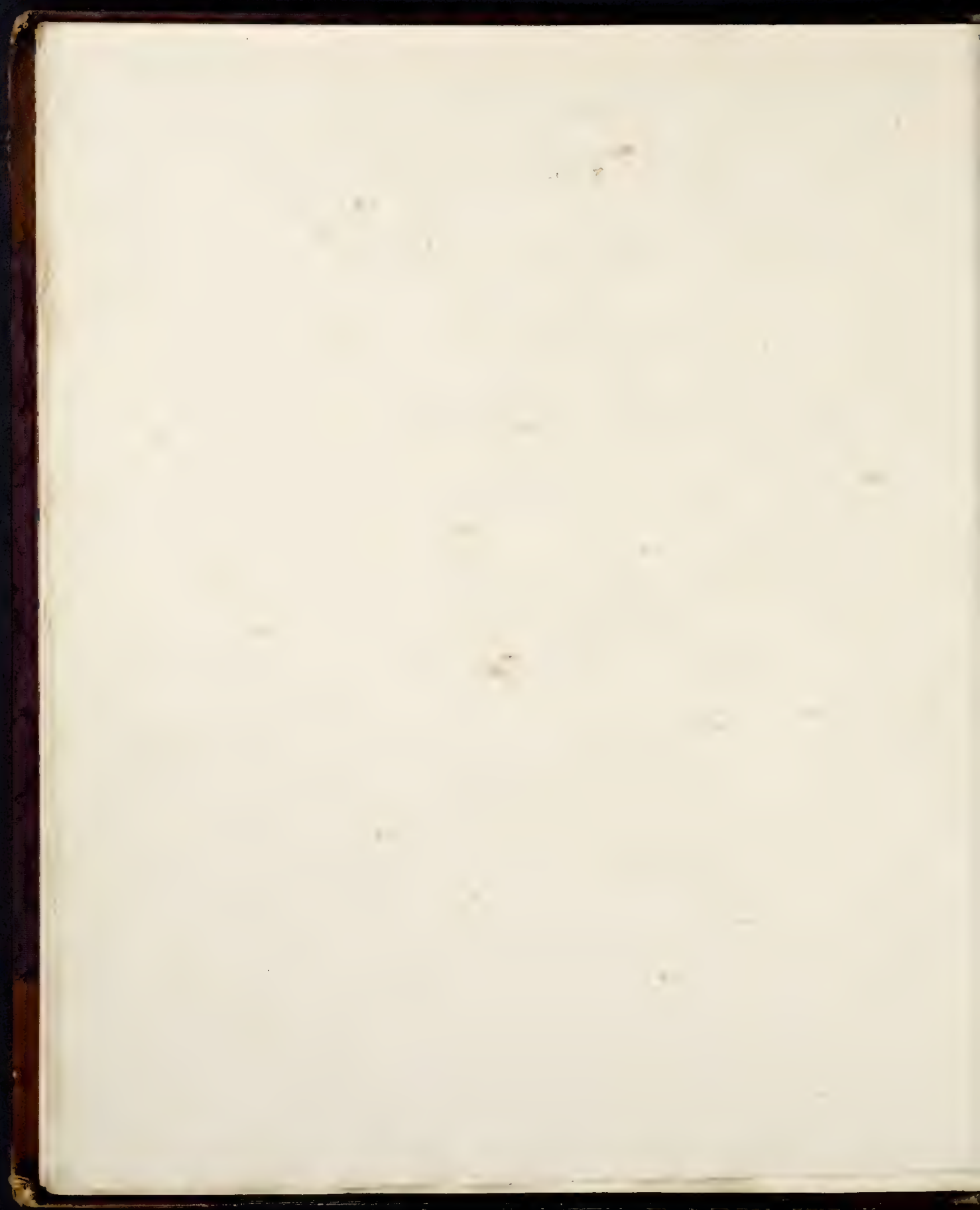
*Goldsmith.*

London:

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M.DCC.XCVIII.







## I N T R O D U C T I O N .

IN offering to the public this small essay on British Cottage Architecture, I am most forcibly influenced by a desire to perpetuate, with my share of ability, the peculiar beauty of the British, picturesque, rustic habitations ; regarding them, with the country church, as the most pleasing, the most suitable ornaments of art that can be introduced to embellish rural nature <sup>a</sup>. With a view to the above purpose, the following designs were made. They are constructed upon the

<sup>a</sup> Rural nature, I am aware, implies country scenes in general ; but I have given myself the habit of dividing country scenes into three classes : the savage \* ; the grand † ; and the rural ‡ ; which, according to the judicious distinction made by Mr. Price, in his excellent Essay on the Picturesque, I would more particularly express by defining each as follows : the savage, sublime, and picturesque ; the grand and beautiful ; the beautiful and picturesque. By the former, I conceive such scenes as generally form the subjects of the landscapes of Salvator Rosa, and frequently of Louthembourg. By the second, such scenes of splendid beauty as particularise the pencil and conception of Claude and Poussin. And by the latter, those more confined, though not less interesting, views of domestic seeming, where the Cot is more in character with the surrounding concomitants than would be a Castle or a Temple. Such are the works of many, and the celebrated Ruysdael above all others.

\* One bold, sublime, where, on some rock's vast brow,  
A massy crown! the castle rears its tow'rs  
In stately majesty ! Down, down amain  
Foams the vast cataract ! At distance far  
His lab'ring bosom ocean lifts to heav'n !  
More near, 'midst broken rocks, o'erspread with weeds  
Of varied tint and flow'r, winds the deep road ;  
Umbrageous beech his giant-arms extends,  
With graceful poplar and the mountain ash,  
Shad'wing its course from view. Low at your feet,  
The gnarled trunk of some age-founder'd oak  
(Three hundred years that bore stern winter's wrath)  
Lies prostrate fall'n ! Spreads the broad dock around  
Her leaves enormous, emulous to shade  
His fading honours from unhallow'd eye !



principles conceived of the subject, after a careful examination of whatever, through a long search, I have collected, and judged conducive thereto. These are humbly presented as hints to those Noblemen and Gentlemen of taste, who build retreats for themselves, with desire to have them appear as cottages, or erect habitations for their peasantry or other tenants : And to the Farmer, as a guide in the construction of his dwelling, that it may agree and correspond with the surrounding scenery.

† Observe an holy sacrifice display  
 Its solemn pomp ; bending its tardy way  
 To where yon temple rears its lofty head  
 On graceful pillars, in th'embow'ring shade.  
 A long flat bridge extends from side to side  
 On equal arches, o'er a sedgy tide,  
 Whilst at its foot high-branching trees ascend,  
 And to the stream a deeper shadow lend.  
 On gently-swelling hills the landscape glows,  
 And swain and sheep, oppress'd by noon, repose.  
 Then springs th'aspiring wood, but springs in vain,  
 Another wood surmounts, and that the main.  
 Nor here the spacious picture must conclude,  
 Beyond the main still springs another wood :  
 And still, beyond that wood, blue mountains rise,  
 That softly fade amid surrounding skies.

---

‡ Close in the dingle of a wood,  
 Obscur'd with boughs, a Cottage stood ;  
 Sweet-briar deck'd its lowly door,  
 And vines spread all the summit o'er.  
 An old barn's gable-end was seen,  
 Sprinkled with nature's mossy green,  
 Hard on the right, from whence the flail  
 Of thrasher sounded down the vale :  
 A vale, where many a flow'ret gay  
 Sipt a clear streamlet on its way :  
 A vale, above whose leafy shade  
 The village steeple shews its head.



I have endeavoured, in the progress of fourteen designs, to advance the subject in regular gradation, from a peasant's simple hut, to a habitation worthy of a gentleman of fortune. The designs, 1, 2, 3, 4, and 5, are of the first description, viz. peasant's huts; designs, 6, 7, 8, 9, 10, and 11, are of the second description, for the farmer, or retired gentleman of small fortune. And before such buildings, as designs 12, 13, and 14, I conceive a splendid equipage might be drawn up, and not appear an inappropriate appendage.

From an early and continued partiality to this subject, I have sought for and examined many works and drawings intitled, "On Cottage Architecture;" but have never found any that corresponded with my idea of cottage construction. Of the number I have looked into, several might, with more propriety, be stiled grotesque; and under such appellation, would be entitled to their share of approbation. Others have composed fanciful, and sometimes whimsical combinations of forms, not always practicable in their execution, and which have rather sported with the eye than satisfied the taste or judgment. Most have exhibited pleasing collections of regular dwellings of brick or stone, or both, very neat and convenient, and such as are, I had almost said, too frequently, to be met with in the environs of our populous towns; but none have, in my estimation, possessed those singular properties, characteristic of that species of building distinguished by the name of COTTAGE.

Many are the wrong ideas conceived of these rural fabrics; any small building, particularly if it be but covered

with thatch, is so denominated ; though sheltering only the wretched space enclosed within four mud walls. Such should rather be termed Hovels. With no better claim to the title, do I observe those tasty little dwellings in noblemen's and gentlemen's pleasure grounds, often making the Porter's Lodge, adorned with handsome Gothic windows, and glazed with painted glass. Alike distant from both is the genuine British Cottage, which equally rejects the wretched poverty of the one, and the frippery decorations of the other. More character of the outward expression of a Cottage is exemplified in Fig. 4, Pl. 2 ; yet do I not stile that design a Cottage ; it is a neat, small habitation, and would suit for a village alehouse, or for a house of call on a road side ; but does not come within the circumference of my ideas respecting a Cottage. Its principal defects are its uniformity, the construction of its roof, and the parapet and regular coping around.

From the different ideas entertained of this description of building, it is apparent there is no determinate rule or guide to direct and govern their formation. Is the term Cottage definable ? Dr. Johnson defines it "*a mean habitation.*" Dr. Watts says it is "*a mean house in the country.*" But with great deference to such high authorities, I have led myself to conceive very differently of a Cottage ; which may, I think, as well be the habitation of a substantial farmer or affluent gentleman, as the dwelling of the hedger and ditcher---"*a mean habitation,*" in the country or elsewhere, I would call a mean habitation. With reference to its decay, or with regard to its moveables, any dwelling may



be rendered mean ; but where comfort, plenty, and hospitality reign ; or where cleanliness, content, and smiles appear, meanness must necessarily be excluded.

When mention is made of the kind of dwelling called a Cottage, I figure in my imagination a small house in the country ; of odd, irregular form, with various, harmonious colouring, the effect of weather, time, and accident ; the whole environed with smiling verdure, having a contented, chearful, inviting aspect, and door on the latch, ready to receive the gossip neighbour, or weary, exhausted traveller<sup>a</sup>. There are many indescribable somethings that must necessarily combine to give to a dwelling this distinguishing character. A porch at entrance ; irregular breaks in the direction of the walls ; one part higher than another ; various roofing of different materials, thatch particularly, boldly projecting ; fronts partly built of walls of brick, partly weather boarded, and partly brick-noggin dashed ; casement window lights, are all conducive, and constitute its features. The most happy description of some of the exterior furniture of a Cottage, that I

<sup>a</sup> It is with pleasure, and I hope it will be so received by my readers, that I here introduce a piece of poetry, the production of a friend, which is so replete with Cottage imagery, according to my idea of a Cottage, that I have often perused and pondered on it with exceeding delight.

At the door of my straw-cover'd cot  
The rose and the jessamine blend ;  
Each tree that o'ershadows the spot  
Is dear to my heart as a friend !  
Its course, from the first noble donor,  
From father to son can we trace ;  
For ages the seat of fair honour,  
Content, independence, and peace.

The trav'ller, at fast falling night,  
The smoke of its chimney surveys,  
And journeys with bosom more light,  
Secure of refreshment and ease ;  
For fortune permits to extend,  
Though she give not superfluous store,  
A jug, and a crust, to a friend,  
A morsel to gladden the poor.

remember ever to have met with in any of our poetical authors, is in a poem called the *Landscape*, by a Mr. Knight:

“ Its roof, with reeds and mosses cover’d o’er,  
And honey-suckles climbing round the door,  
While mantling vines along its walls are spread,  
And clust’ring ivy decks the chimney’s head ! ”

Which, in the circumstance of describing its enfolding verdure only, excites in the imagination a picture of the entire effect, with every constituent feature.

A peculiar regard for this description of building, prevails in all ranks of people; and this regard I have often found the more fervent in those whose elevated sphere of life has excluded from the likelihood of ever tasting, but whose nice sensibility could give conception to those pleasurable sensations that are the offspring of moderate enjoyment.

The greatly affluent in sumptuous equipage, as they pass the chearful dwelling of the careless rustic or unambitious man, who prefers agrestic pleasures to the boisterous clamour of cities, involuntarily sigh as they behold the modest care-excluding mansions of the lowly contented; and often from the belief that solid comfort can be found only in retirement, forsake their noisy abodes, to unload of their oppressing inquietudes in the tranquil retreat of the rural shelter. Often has the aching brow of royalty resigned its crown, to be decked with the soothing chaplet of the shepherd swain.

The human mind undergoes great revolutions: those scenes that gratified the infant heart, do not satisfy the thirsty youthful imagination; that, looks beyond simple objects, and



can be gratified only by stately novelty, by a something then conceived to be beyond the power of artless nature to bestow; but exhausted in the vain pursuit of happiness, amid the bustle of crowds and pageantry of courts, returns benefited by experience, and clings to pure nature again with increased delight.

The matured eye, palled with gaudy magnificence, turns disgusted from the gorgeous structure, fair sloping lawn, well turned canal, regular fence, and formal rows of trees; and regards, with unspeakable delight, the simple cottage, the rugged common, rude pond, wild hedge-rows, and irregular plantations. Happy he! who early sees that true happiness is distinct from noise, from bustle, and from ceremony; who looks for it, chiefly, in his properly discharging his domestic duties, and by early planting with parental tenderness, the seeds of content in his rising offspring, reaps the glad harvest in autumnal age.

Too great possession becomes irksome to the possessor, *little concern makes a light heart*; the care-worn visage of the hoarding miser, and the thoughtless gaiety of the dependant on his daily labour, sufficiently evince the truth of this common adage. More than immediate calls and accommodation for a friend and social visitant require, only introduce trouble and anxiety, without enlarging the field of real enjoyment.

In times of the feudal system, when our Barons were attended by their armed followers, and surrounded with all the state and pageantry of petty princes; their magnificent and

extensive castles were no more than suited to their absolute necessities. But since the more positive subjection of aristocracy to monarchy, and the consequent reduction of their establishment, the greater part of the ancient fortified castles have fallen into ruin from total neglect. Some, indeed, whose mediocrity of extent admitted of it, have been preserved and fitted to more modern uses, and more civilized purposes, agreeably to the circumstances of the present times.

The more modern, lofty mansions of the great, excite emotions of surprise and admiration at their stately appearance and grandeur ; but which soon yield place to sensations the opposite of true happiness. When considering the master as mere man, there is found no consistency between the possessor and the thing possessed : the immensity of his demands, the attentions he must necessarily exact of others, and a continual reliance upon them for the support of his dignity, more immediately renders him the dependant, rather than the lord of his servants.

With fixed, depressed brow, is beheld the stately edifice on the eminence, confounding admiration with regarding it as the seat of cares and inquietude ; but glancing the view below, we smile with serene delight on the Cottage in the valley, whose narrow confines seem adequate to all real wants, and speaks the residence of

“ Those calm desires that ask but little room.”

Nevertheless I cannot but lament, when I notice the devastations made by the corroding breath of time, upon



those noble structures, the boast of Architecture, and instance of the riches of our isle: and to observe the attractions of the metropolis, engage so long the residence, and exhaust the resources of our affluent Nobility, whose exertions and whose wealth could be so nobly called into action for the good of the Country at large, in promoting its manufactures and encouraging a laborious Peasantry.

Though noble specimens of Architecture, however applied, command admiration, yet I cannot admire the ponderous magnificence that is so often displayed in the dwellings of individuals, however high their elevation and dignity. In temples of religious worship, and in public buildings of the state, the magnificent decorations of Architecture should appear, particularly in the former; no application of them can be more worthy; it would at the same time be shewing the gratitude of human beings, to the fountain of their lives, and giver of all their enjoyments. 'Tis shameful to observe the house of God obscurely lurking in by-lanes and alleys. A Palace is a public building, and it is unworthy the British Monarchy, that she can produce no better examples than St. James's.

There is no discrimination<sup>a</sup> in the present stile of Architecture as practised in England: every kind of Structure meets with similar treatment. Churches in town are scarcely dis-

<sup>a</sup> Can it be observed, but with extreme regret, the poverty of conception that is instanced in the recent *improvements* made at entrance into St. James's and Hyde Parks; where opportunity offered, of doing something worthy of contiguous consequence and beauty? What an effect to that enlivening end of Piccadilly would have had an appropriate termination; where a junction of three archways, or other openings, between pillars, one into each Park, similar, and opposite to each other, and another through the Turnpike, would have formed a scene suiting that populous entrance into the Metropolis. [An ex-

tinguishable from warehouses; or from stables, by their still greater resemblance, on account of their belfries. Country houses on the common, are reared like town houses in the streets of London. The peculiars of every nation form a mongrel species in England; the rude ornaments of Indostan supersede those of Greece; and the returned Nabob, heated in his pursuit of wealth, imagines he imports the *chaleur* of the East with its riches; and we behold the stretched awning to form the cool shade, in the moist clime of Britain; the new fashioned windows of Italy, opening to the floor, with lengthened balcony, originally intended to survey the lawns, the vistas, and the groves of *Claude*, in their summer attire, or the canals of Venice; are now to be seen in every confined street of London, that a clear survey may be enjoyed of muddy streets, and to inhale the full fragrance of the effluvia, or dust of the scavengers, from below.

A nation deriving the chief of its affluence from commerce and bold enterprize, is certainly not likely to be actuated by a *general* and pure taste in the elegance of art. The good sense and nice discernment that directs individuals to a just appropriation of objects, will not affect the many who are continually, and, I may say, momentarily, rising to independence by the possession of immense wealth from fortunate

cellent idea to this effect was given by Mr. Jeffry Wyatt, and shewn to public inspection in the exhibition of the Royal Academy of 1796.] But whatever deficiency may be thought to be exemplified in the design for entrance into St. James's Park, or the still greater shewn in the Toll-houses and Gates that cross the road, they are neither of them made to hide their diminutive heads by the recent erection for entrance into Hyde Park opposite to great Cumberland Street; that is truly a *Triumphal Arch*.



adventure; or who have been constantly engaged in the superintendence of their various manufactures; these in their manumission from servile toil, often credit their country as little, in any other way in the disposal of their wealth, as in the construction of their new fancied dwellings: to this, and a bad taste in others of lesser means, is chiefly owing the motley and inapplicable piles, we daily witness rearing their heterogenous heads above the lowly dwellings around them.

To gentlemen, and persons of cultivated taste, I address this essay, and recommend to take the Cottage under protection; which, unless speedily done, will be found to exist nowhere but on the canvas of the painter, and we shall have to lament with the poet that,

“ Along the lawn where scatter'd hamlets rose,  
Unwieldy wealth and cumb'rous pomp repose ;”

As is the Cottage, so is the old country Church, a peculiar, beautiful, and picturesque feature, in the rural scenes of England; but this, as well as the former, is fast falling away, and succeeded by others possessing not a single quality gratifying to the mind or sight; for as the gay frivolity and flat insipidity of their interiors, do not inspire veneration, so neither do their exteriors call forth regard; or will they ever in the entire, or in the ruin, attract the eye, or engage the voluntary pencil of the discerning artist.

Who that beholds the new raised structures called churches, in many of our country towns, unless told that they were churches, but would imagine they were assembly-rooms, or theatres, rather than places of devotion? so little is there of

the sober gravity in the construction, which is wont to inspire the beholder with veneration for the pile.

The durability and picturesque beauty of our old country churches, must, and do, strike every person of taste in rustic scenery. Could not the best of them be easily singled out, and others raised on the same model, if the builder have not invention to construct a design equally pleasing? Certainly this could be done, and often with less expence than is ill bestowed in rearing a square lumbering pile of yellow brick, a disgrace to the Architect, to the Parishioners, and to the Green it stands on.

There are persons who object to the rising of spires on the towers of churches, inferring, from their form, and the sometimes rigid persecutions of the church, sensations that do violence to their feelings. A pyramid is universally esteemed a figure of great beauty, any inference therefore by its termination in a point, as mindful of empaling, must be acknowledged to be far conceived.

As I consider a well proportioned spire a beauty, so do I hold it of utility considerable, as a beacon or landmark, that tells the musing wanderer whence she has stray'd, and that conducts the weary traveller to his wished place of rest. Nor can I quit this subject without adverting to their improvement of landscape in general, as they break the lines of hills or groves, aiding and adorning the confined, as well as the extensive, scenes of nature.



BEFORE I enter on the Work and observe what I have done, I shall previously intimate what I have not done. And in the first place, I have not given any estimate of the expence of executing any of the following designs; reflecting that that must vary considerably according to price of labour, contiguity of materials, and manner each individual may chuse to adopt in the execution. A dwelling of the same form and dimensions with another that may have expended 200*l.* only, may expend twice, or thrice as much, from superior execution and finishing. Nor have I given any description of out-houses; as stables, coach, cart-house, barn, brew-house, dairy, or other indispensable requisite, aware that such conveniences entirely depend upon the reality of existing wants and provision for application. When the exterior irregularity of a building is considered rather a beauty than a deformity, opportunity is afforded for numerous out-house conveniences, by lean-to's to the main dwelling, and at very inconsiderable expence. Neither have I availed myself of various additions to beauty, that might, with great advantage to my designs, have served to decorate and set them off; such as fruit-trees, creeping ivy, honey suckles, jessamine, or indeed of flowers of any kind, attached to the dwelling; but which would certainly be employed in reality, to the great decoration of the fabrick. These great, though apparently trifling embellishments, can properly be introduced in actual views only, from the existence of real circumstances; imagination in prior design, in such instances, seldom equalling the effect produced by accident.

Concerning what I have done, I am not without apprehension, that it will be urged, that a sameness prevails in the designs, and tautology through the writings, and am much disposed to admit both; but it must be remembered that it is a field so circumscribed, as not to admit of much variety from one hand; and this little work is not given to the world as a perfect body, but, as its title imports, an essay only. It was intended to have been limited to twelve designs, but two hints more, from nature, suggesting themselves, were thought worthy of adoption; and from danger of running into repetition it was prosecuted no further.

With the hope of seeing some of these designs, the children of my fancy, brought to maturity, by being carried into actual execution; I am particularly induced to offer a few serious remarks on building in general.

Many are the persons whom experience has taught that after building a house, the design when executed has not accorded to expectation, or realized the idea conceived of it from having beheld it on paper. Three causes may be assigned for this frequent disappointment. First, from the unintentional deception of the Architect, who, to give a good effect to his drawing, throws bolder shadows from the projecting parts of the intended building, than their actual projectures would cast from the sun's light<sup>a</sup>; and from his giving to the reced-

<sup>a</sup> This is observed in regard to the usual practice of shadowing architectural drawings, by supposing the sun's rays to come in an angle of 45 degrees; by which procedure the shadow is cast as broad, as is the breadth of the part that projects. But it is common with Architects, who are not so apt as in this respect, to give to exceed the proportion, particularly in horizontal shadows, thereby expressing a greater depth of recedure than the original is intended to have.



ing parts, too great a disparity of tint, in order, as painters express themselves, to keep such parts back: thus producing an effect which the reality will not assume from the light of nature, the parts being of the same coloured materials. Such practice serves greatly to deceive, when estimating the effect of any intended erection from inspection of the drawings.

A second reason proceeds from the design of each front of the building being given separately in geometrical, and not conjointly, as in perspective delineation. Considered apart, each front may be very pleasing, but extremely incongruous when brought into one focus; with other misconceptions in the appearance of elevated parts, allowance in height not being made for the depth of their recedure. And a third cause arises from the circumstance of the drawings being only miniatures of the thing intended. Reflection is not made that, when the features are expanded to the purposed dimensions, their dissevered parts assume a more homely appearance, and have a very different effect from their resemblance in little<sup>b</sup>. The truth of which observation, even the justly-vain fair one will readily admit, who has ever examined her captivating features in a concave mirror, or magnifying dressing-glass.

<sup>b</sup> This observation equally holds good with regard to the painting of human portraits in miniature. The better they are done, and the closer a copy of nature, the more do they approach what is termed a flattering likeness. It is the great diminution of the object that is the cause; for let the living original be viewed through a concave glass that would apparently reduce it to the size of the painting, and it would be found more delicate and more handsome, than art can possibly reach. The same is the consequence in the appearance of every object reduced by glasses to miniature: A fine piece of Architecture so reduced, is neat and beautiful beyond description; the perfect appearance of its angles and shadows, beyond the reach of the nicest art to imitate; but which is so far from ever being attempted that, in general, the very reverse takes place in delineation, and the smaller the work the more imperfectly is it expressed.

To these three circumstances, due attention should ever be paid previous to any intended erection. And I would most particularly advise two, or more, true perspective views of any insular structure to be taken from stations where the object is desired most advantageously to be seen, and the design made to accord to the wish, before it is attempted to be executed. Then would be avoided all after dissatisfaction and unpleasant reflections, which but too frequently occur, when a building is completed, without using such precaution.

I will here take occasion to remark, on the many instances of incongruity that are daily committed by those who erect what they are pleased to call Cottages, as to the formation of the windows. The most general form of Cottage windows are three: and these are simply, either a rectangular opening, as Example 1, Plate 1; or compounded of two, three, or more such openings, as Examples 2 and 3; or the opening being lofty, is divided into two heights, as Example 4, where the top lights are less in height than the lower; or as Example 5, where both top and bottom divisions are equal.

These are all the variety I remember to have observed in the simple British Cottage, of which numerous instances may be seen by all who have inquiring eyes, and take the natural not the affected<sup>a</sup> Cottage for their guide. It is however

<sup>a</sup> I use the term *affected* in opposition to the word *natural*; in apology for both, I must observe, I cannot find any mode of expression so concise, or would so well figure the meaning I wish to convey. The latter expression is intended to imply a provision against real wants; while the other is only a studied luxury for the supply of no *real* want at all. The one makes use of those materials which the spot whereon it is to be situated produces, and often of the cheapest kind, rude and unadorned; while, for the construction of the latter, the returned East Indiaman may be deemed absolutely necessary, as having brought a principal part of the required materials.



very common to find, of the latter description, the affected Cottage, together with the strictest attention to *uniformity* in the outward construction of the building, that the windows will be fashioned after the mode of castle or convent windows, such as Examples 6, 7, or 8, which are as unlike those appropriate to Cottage as are Venetian; both the fashion and construction of such being far from simple, and beyond the capacity or intention of the rustic architect to execute. Others however will go still farther, and construct windows with compound arches, as Example 9; or enriched with the circular ramifications of gothic tracery, as Examples 10, 11, and 12; all of which I have seen executed, and have heard called Cottage windows; than which no forms could well be more foreign.

Various are the designs which may be given for the tracery, or small bars, of Cottage windows. The most general figures are, oblong squares, lozenges, mixed hexagons, or hexagons and lozenges mixed. Examples of each of the latter I have given in Plate 2, Figures 1 and 2; which designs being all composed of right lines, setting aside the beauty of their forms, are the most proper for such glazings.

The aptitude of windows of such construction to the Cottage fabrick is of universal acquiescence; nevertheless well-founded objections are urged against Cottage windows in general, as rendering rooms very cold in winter by admission of too much air; and that they are much subject to destruction from high winds, unless well stiffened by small iron bars. All which is very true; but might, I think, easily be

obviated, were the whole frame work made of the materials of the patent fan-light sashes, which could readily be worked of any pattern desired. The specimen, Fig. 3, Plate 2, is of the full requisite dimensions; and having a rabbet on each side the center rise, the glass could be neatly fitted in, and fixed with putty, and thereby be made perfectly air tight; while the bars themselves need not be broader, but rather narrower than the usual breadth of leaden divisions; at the same time, the uniform neatness of the whole, by excluding the necessity of iron bars, and having a small projecting bead on the inner face, as shewn in the Profile at A, would add considerably to the acknowledged beauty of casement windows.

The expence in the first instance would certainly be augmented; but the durability of the materials would preclude all after costs, which unavoidably occur in the usual mode of glazing with leaden divisions, independant of other weighty objections. It is not proposed nor expected, that this mode of glazing should become general, or extend to the peasant's hut; but it could be well applied to the gentleman's retreat, or used by the farmer mindful of domestic comfort.

Throughout the entire of these designs, I have constantly aimed at throwing the light into the apartments, by openings in the middle of the side, or end of the room; and this from one large window, in preference to two with a pier between them, which, no matter how small, always makes an apartment heavy, and gives a dull rebuff at entrance, extremely unpleasant. This effect is strongly ex-



perienced in the smaller class of town dwellings, particularly, when the pier is from six to eight feet wide.

Though I cannot agree with the author of a late publication, who<sup>a</sup>, speaking of rural structures in general, observes that, "so much is irregularity of parts a constituent of beauty, that regularity may almost be said to be deformity;" yet do I most decidedly admit, that a well chosen irregularity is most pleasing; but it does not of consequence follow, that all irregularity must necessarily be picturesque. To combine irregularity into picturesque, is the excellence of Cottage construction, and what has been most attentively considered and aimed at in the greater part of the following designs, which I shall now briefly explain.

Designs 1, 2, 3, and 4, in Plates 3 and 4, are for peasants huts; which, as they seldom or never build themselves, are submitted to the notice of those gentlemen and farmers, who construct such dwellings for their labourers; with a wish that they would adopt such constructions, in preference to more formal figures: the forms are simple, convenient, and picturesque; requiring little more attention in building, than is requisite in raising the most common habitations, with the same conveniences: and it would be well worth bestowing a trifle more of expence and of trouble too, in their erection, were it for the gratification of the eye alone.

Plan No. 1, Plate 8, is the ichnography of the ground plot, answering to the four above mentioned designs. The body of the dwelling is 12 feet wide, by 18 long; contain-

<sup>a</sup> Smith on Cottages.

ing, besides a convenient room on the ground floor, a small stair case at the far end, communicating to an upper room for a bed-room; great part of the height of which, is had out of the pitch of the roof; a small lean-to, which may, or may not, be adopted at pleasure, is attached to it, seven feet wide, as is shewn both in plan and elevation; which, divided off at A B, forms a useful small room for grown children, or a place for a sick bed: in the same continuation is convenience for a scullery, piggery, or aught else that may be thought most advisable.

Plate 5, shews the perspective appearances of these four designs for peasants huts, expressing better their construction, than can be done in geometrical drawings; and these may serve to convey the idea, how a perspective view of a building is connected with its plan and geometrical elevations, and aid the conception of the following designs, of which perspective views are not given; as that would have been attended with many supernumerary plates, great increase of expence, and a consequent additional charge to the purchasers of the work. I have given them all in the same point of view, that a just comparison may be made among them.

Design 5, Plate 6, I originally planned without a bow, at the request of a lady of distinction, to be situated in a wood, for the residence of her shepherd and wood cutter; but much liking the idea, the bow was added with intention of converting it to a cottage of pleasure. Such an one would be very commodious for a labouring man, or village tradesman with



a family; as to the rear of it, convenient sheds might be made by lean-to's, suitable to various demands. Plan No. 2, Plate 8, is the ground plot, expressing the dimensions of the apartments, and disposition of the internal conveniences.

Design 6, Plate 7, is a very commodious habitation, suitable as well to the small farmer, as the village tradesman; or, according to the manner it may be fitted up, it may answer the retired gentleman of small fortune. Plans No. 3 and 4, Plate 8, explain its conveniences; where, on the upper story, are two excellent bed-rooms, the places of the beds shewn by dotted lines at X, Y, and Z: if deemed necessary, by continuing the kitchen walls up another story, a third commodious bed-room might be obtained.

Design 7, Plate 9, is a very pleasing form, simple, and constructed agreeably to the principles of the picturesque; shaping an habitation perfectly appropriate to the small farmer. The perspective of this design, 'tis easy to conceive, would be extremely beautiful taken in any direction; but particularly so, viewed from the end where is the porch, looking at the building in an angular direction. Plans No. 1 and 2, Plate 11, shew the arrangement of the conveniences in the ground and bed-room floors of this design. Two excellent bed-rooms are in the higher division of the building; and one large one is obtained great part out of the roof of the lower: but if these are thought too few, another large room might be had, from continuing the walls of the kitchen one story higher.

Design 8, Plate 10, is a cottage of very different construction from the preceding: this habitation has more the air of

the residence of the retired gentleman, than the dwelling of the farmer; upon the former of which ideas it was designed. The fashion of the windows and the square bow, are common to the cottages of England, and in my opinion are extremely beautiful; the porch, upon the small scale of the drawing, may, by many, be thought too fine, and inapplicable to a simple cottage; but I can assure those who conclude so, they are mistaken, upon the principle that is advanced, as a third reason for misconception in designs, in page 15. I have executed that very porch and door way, in a cottage near London, and can give in confirmation for my own, the opinion of many, that it has both a simple and a rustic appearance; the pillars are merely oak stumps of the required dimensions, with the bark on; or, what is better, as the sap and bark will soon decay, they may be made of the heart of oak roughly carved in imitation of the bark of a tree, and painted so as to resemble it. So was done the porch I executed, and its effect was such as I before advanced. The ground plan has two convenient apartments and a kitchen, and two bed-rooms in the upper story, as may be seen on inspection of the Plans No. 3 and 4, Plate 11.

Design 9, Plate 12, has been held, by all who have given me their opinions of it, as more denoting the residence of the gentleman than of the farmer. A similar bow to the one in the middle of this design, I have recently executed, and can attest from experience, and the concurrence of others, that it is very beautiful in the exterior, and light and cheerful, in the interior, perfectly conformable to its situation.



Plans No. 1 and 2, Plate 14, are the ichnography of its ground and bed-room floors, which, as they thoroughly express their various conveniences, 'tis needless to repeat here.

Design 10, Plate 13, is manifest to every eye, the decided residence of the substantial farmer; and with something of more marked attention in the outward decorations, of the retired gentleman with a family; being convertible at pleasure, to any enlargement of its dimensions, without injury to the design. The picturesque effect, of this and the preceding idea, in perspective, would be such as could not fail to interest, and call the attention of every beholder. The disposition of its ichnography, Plans 3 and 4, Plate 14, is nearly the same as the preceding; which disposition I particularly recommend to the attention of my readers; being, as I conceive, extremely commodious and convenient, and, beyond any yet given, worthy of observation.

Design 11, Plate 15, is of a construction differing from all hitherto given in this work. It is not entirely to my own mind, on account of its uniformity, but that is not matter of objection with all. If its regularity should be disapproved of, one bow may be rejected, and plain windows in the flat of the wall adopted in its place, at the will of the proprietor. Plans 1 and 2, Plate 17, shew the distribution of the apartments in both stories. 'Tis a roomy dwelling, and capable of accommodating a large family.

N. B. In the three following designs, I must acknowledge I have strayed a little apart from my purposed object, which had in view, more to produce designs for the most

common and middling classes of people, than to contrive dwellings for the opulent; but I was willing to suggest, that even structures of more extensive kind, might be made to accord to rural appearance, and to unite rusticity with elegance.

Design 12, Plate 16, is yet an entirely new formation from any of the foregoing, calculated both in appearance and conveniences for the accommodation of a genteel family. The Plans 3 and 4, Plate 17, express its conveniences, and distribution of the apartments in both stories, and manifest its ability to accommodate even a large family.

Design 13, Plate 18, for any thing I have ever beheld of the kind, is perfectly novel, and I may say, singular, in its construction; its unavoidably low elevation, precludes capability of entertaining a large society: it would suit well a batchelor or single lady; or married pair with few or no offspring. I had once hopes of being able to speak of this idea, from experience of its effect in execution; having been originally designed, with intention of immediate erection, for residence of a widow lady and son, in a neighbourhood of great respectability and fashion in the Queen's County, Ireland; but from necessity of the concurrence of several persons, it was set aside, and an old dwelling repaired in place of building this, to which the other was designed for offices. Plans No. 1 and 2, Plate 19, explain the regulation of the apartments, and shew how the chambers, three in number, are obtained out of the roof. But that a clear understanding might be formed on that head, I have given two transverse sections through the building, one in the direction

of the line A B, in the plans, cutting through the center bedroom, hall, and stair case; the other, in the direction of the line C D, through the dining-room, study, and one of the end bed-rooms. The voids, marked by white A and B, in the waste of the roof, may be made into convenient closets, or be fitted with drawers for blankets, bed-linen and other bulky articles. The kitchen offices are meant to be at a small distance from the dwelling, to which is communication by means of a covered passage at X, in the Plan.

This structure demands a silent, serene, yet chearful situation: the site of it should be sequestered, and rather in a valley, than on an eminence, with a small sloping lawn in front; and a shrubbery and flower border around. A small lawn well kept, immediately before such a mansion as this, I consider infinitely preferable to the same space broken into small flowering clumps of divers forms, with gravelled walks between, which only tease the eye and destroy the serenity of the scene.

Design 14, Plate 20, is the last of the collection. In this idea, I have strove to unite elegance of form, to cottage construction and simplicity; intending it, as from the plans, Plate 21, may be seen, for the residence of a large and opulent family.

A plan of this construction was before given on a smaller scale, in Design 12, Plate 16, which, from experience, I have found very eligible. Its excellence I hold to consist chiefly, in the ready communication between every part of the habitation, from the circumstance of the long passage A,



on the ground floor, Plate 21, which opens immediately into every individual room; at the same time, a complete thoroughfare is had, from one room to another, through the different apartments. Plans 1, 2, and 3, Plate 21, shew the conveniences of the under story; ground and principal floor; and bed-room story; and as each expresses its several destinations, further observation here is unnecessary.

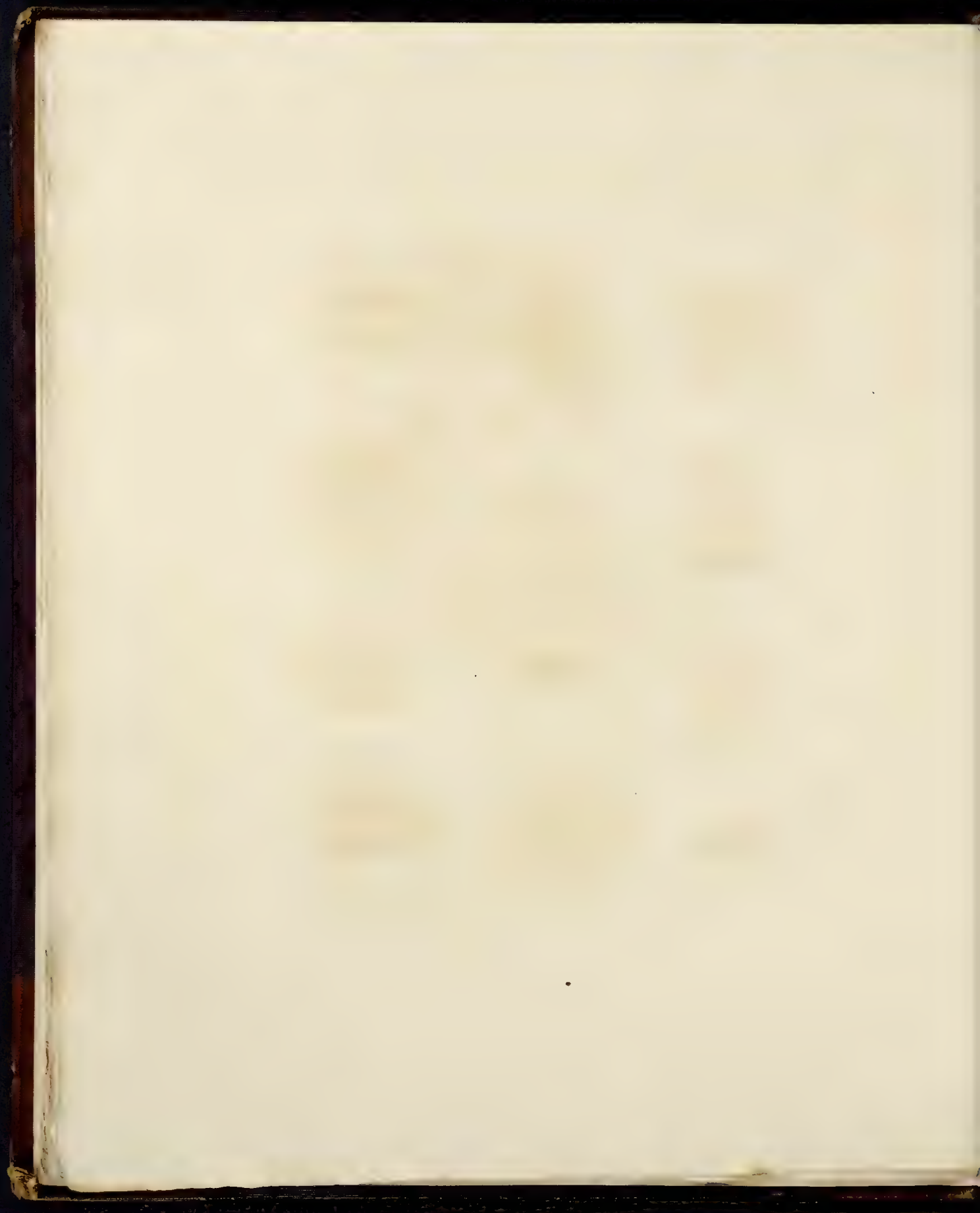
In this last design, as in all the preceeding, many are the indispensable conveniences requisite in every family establishment, that have not been touched upon, for reasons before mentioned. This is now again observed, only from desire to prevent censure for seeming neglect, when only unnesseffary anticipation has been avoided. For though the necessity of many conveniences may be foreknown, they cannot be generally applied in a series of designs made without relation or reference to place; and which conveniences must have their situation entirely dependent on local circumstances, not preconceivable by the most experienced and penetrating projector. The nature of these structures should be taken into consideration; it should be remembered that an agreeable irregularity is one of their principal beauties; and there will always be opportunity of making matters accord to desire by additions to the main dwelling, without injury to the design. It is otherwise, in regular compositions of architecture: where the architect, after great study and torture of the imagination, to make the outward regularity of his structure, agree and unite with the interior conveniency, is at last, obliged to relin-

quish many desirable advantages, and instances of beauty, the great object of his fancy, from the impossibility he finds, of making both concur in forming one uniform whole, agreeably to his wish.

And now it is almost needless to remark, that the foregoing designs are by no means arbitrary; but that they may be abridged, or added to, and variously modified, at the will and pleasure of the proprietor. In place of this porch or door-way, another may be substituted; in lieu of an octagonal bow, a circular, or a square one may be adopted; thus changing and varying, 'till from knowledge of conveniences wanted, and ideas here furnished, a handsome dwelling may be constructed conformable to desire, though not at all resembling any one design here given. One point, however, is principally to be regarded by those, who are desirous to build picturesque rural dwellings; which is, never to *aim* at regularity, but to let the outward figure conform only to the internal conveniency; and rather to overcharge projecting parts than in any wise to curtail them; for on a judicious contrast of light and shade, does the picturesque in a great measure depend.

What I have performed scarcely to my own mind, I can but faintly hope of having executed to the satisfaction of others. However, this little effort may be instrumental in prompting superior talents, and so further my endeavours, and my wish, as to the more general adoption of the object recommended.

FINIS.

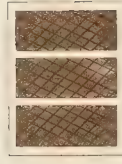




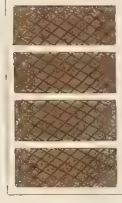
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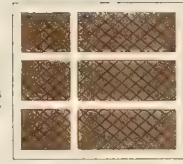
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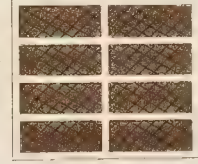
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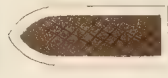
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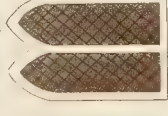
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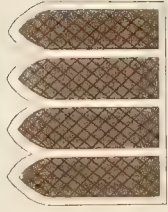
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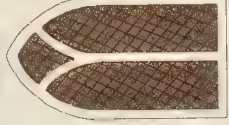
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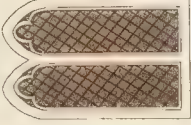
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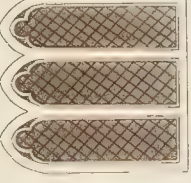
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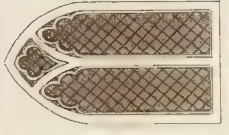
Ex. 10



Ex. 11



Ex. 12



per. Milano del 18

Ex. 13. Milano del 18

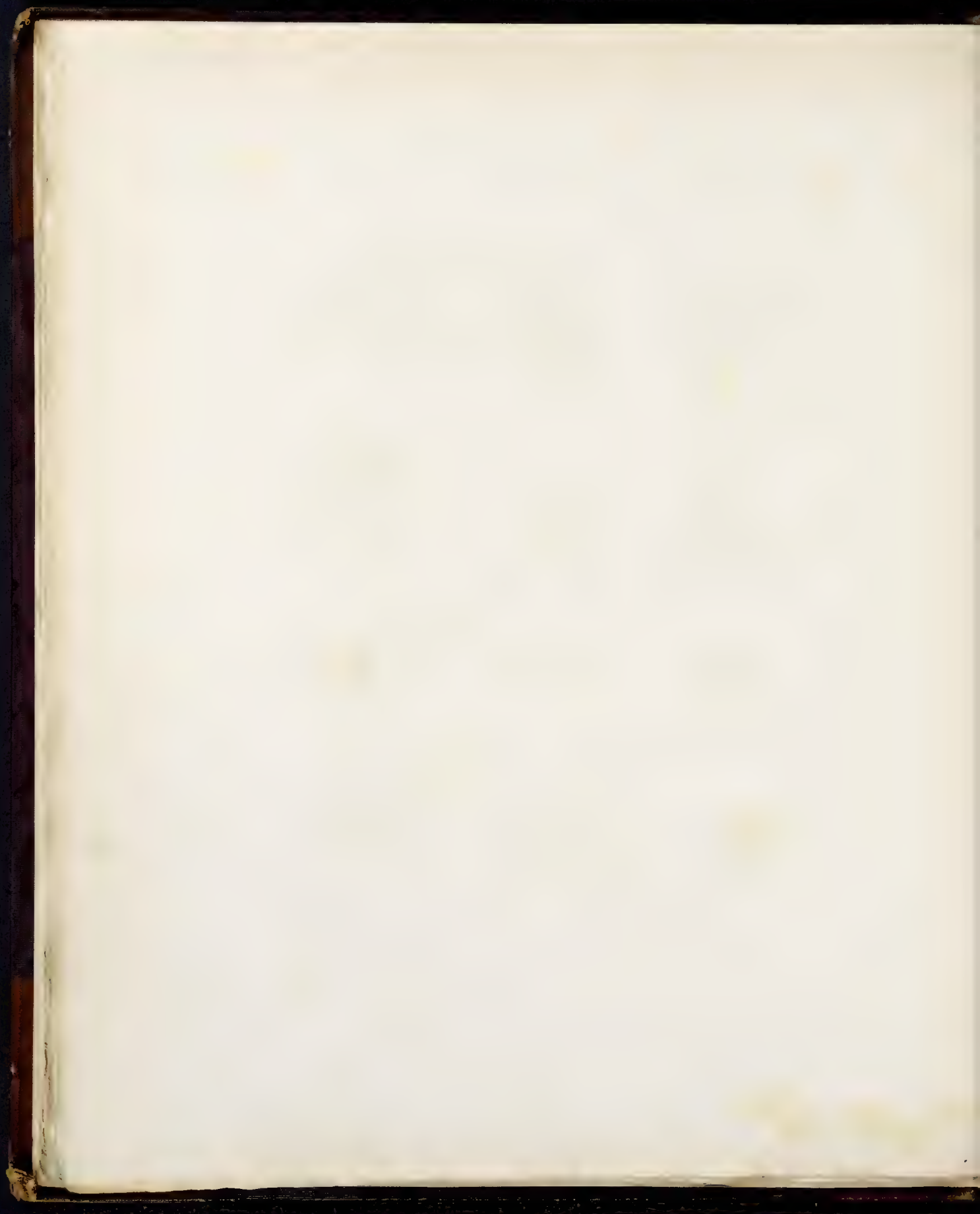


Fig. 1.

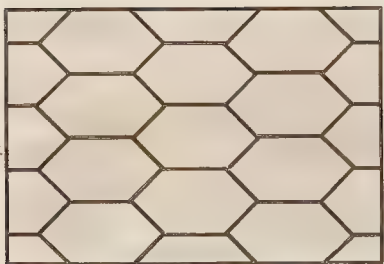


Fig. 2.



Fig. 3.

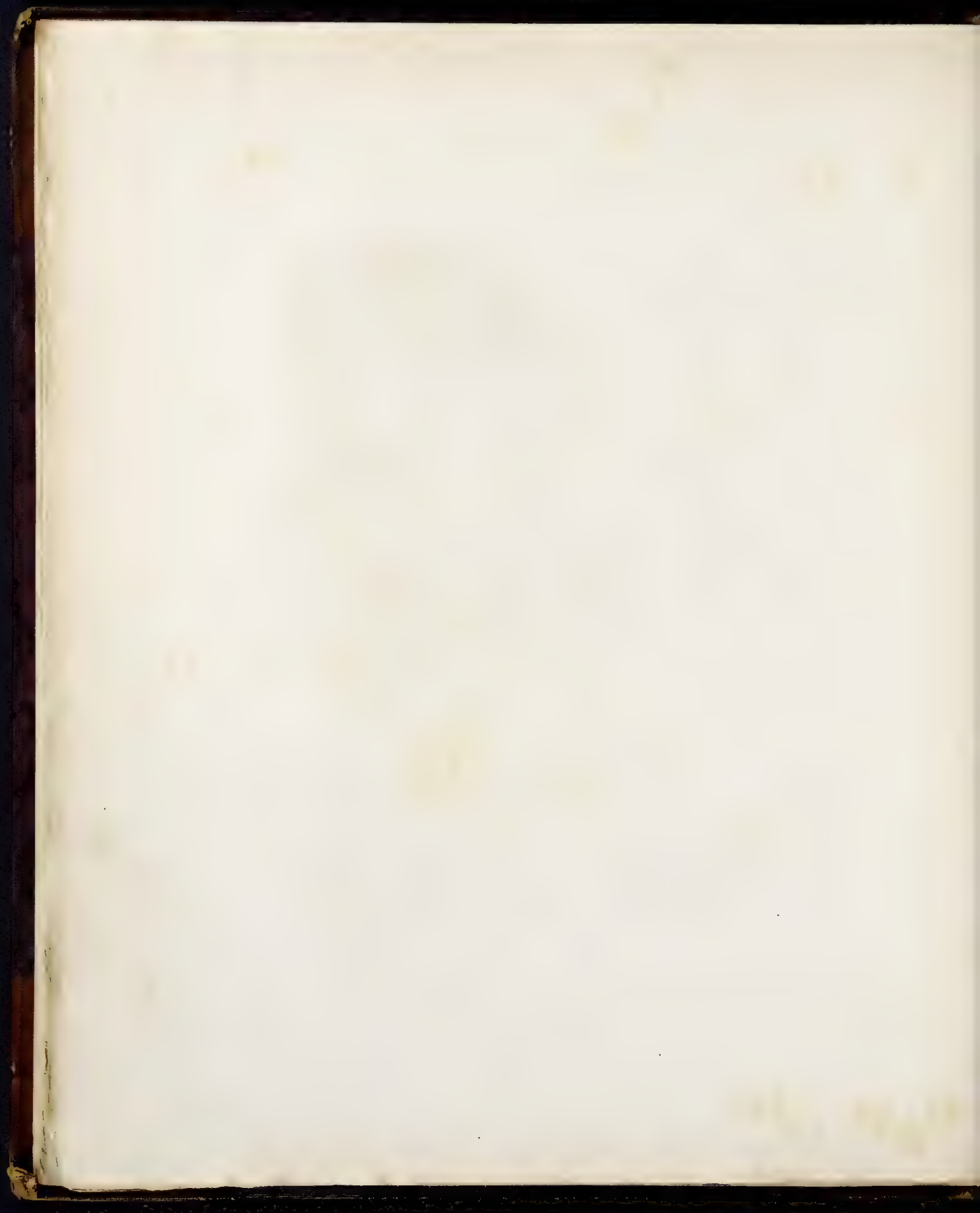


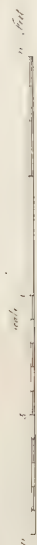
Fig. 4.

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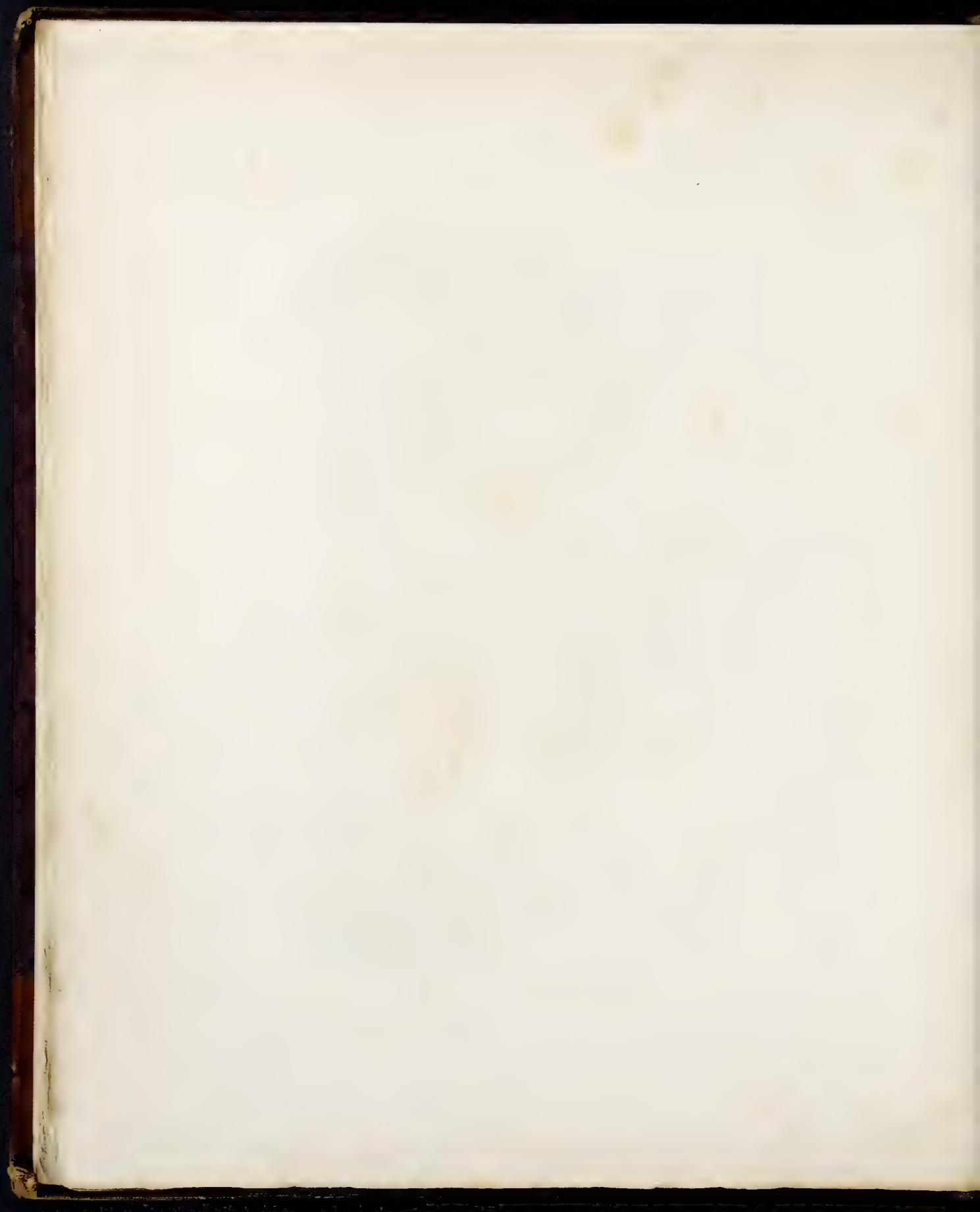






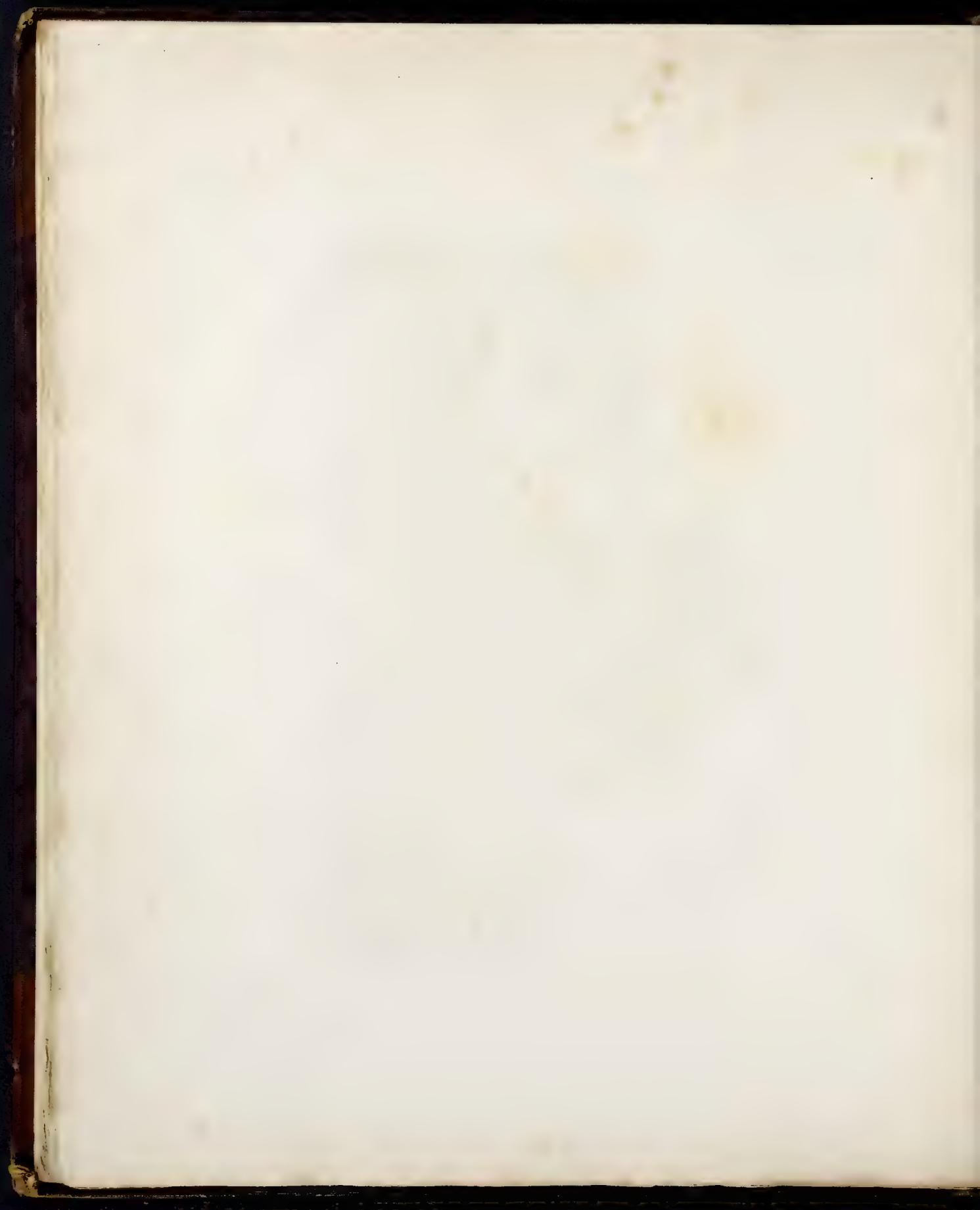
Scale of Feet

Scale of Feet





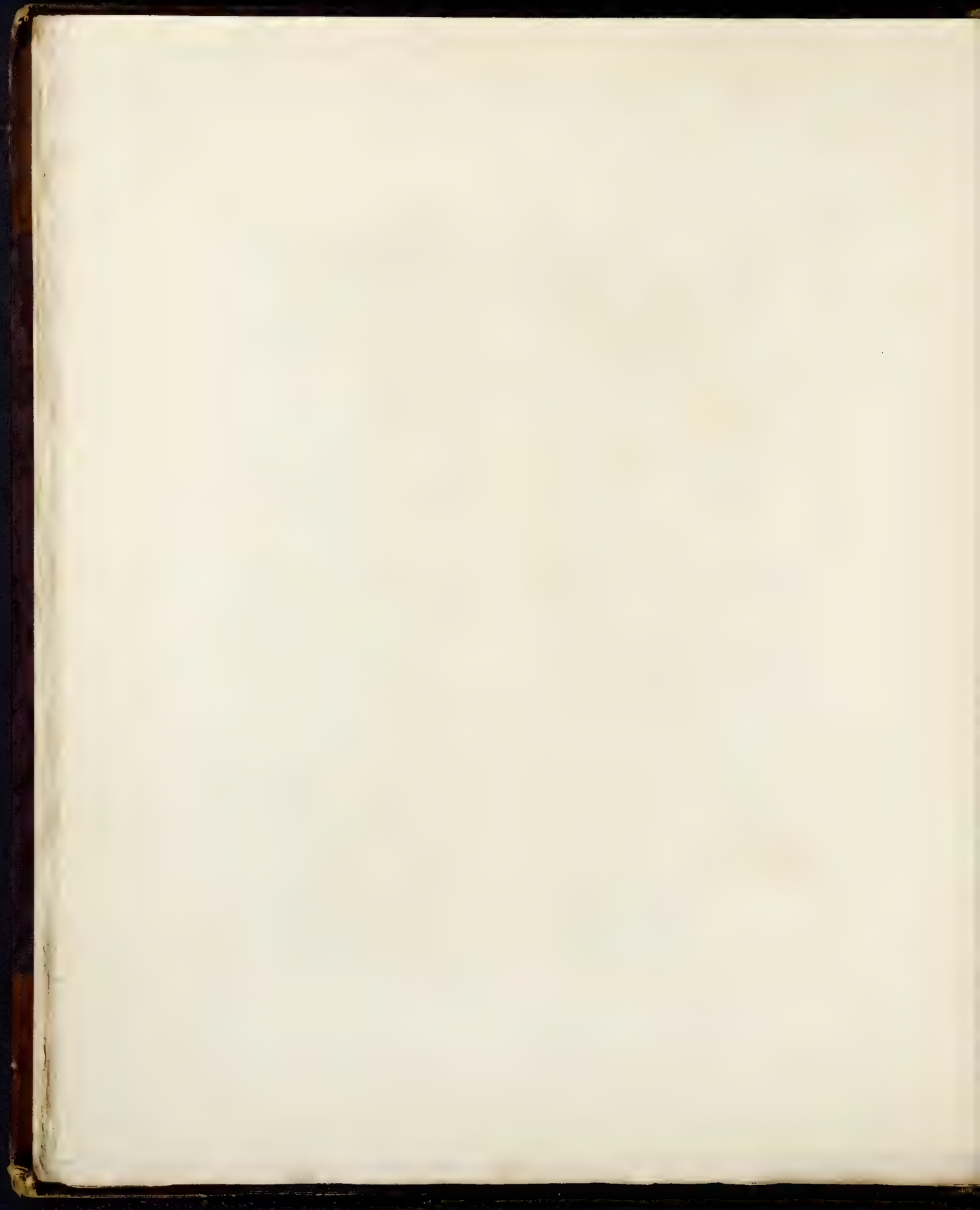






Pl. 10. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



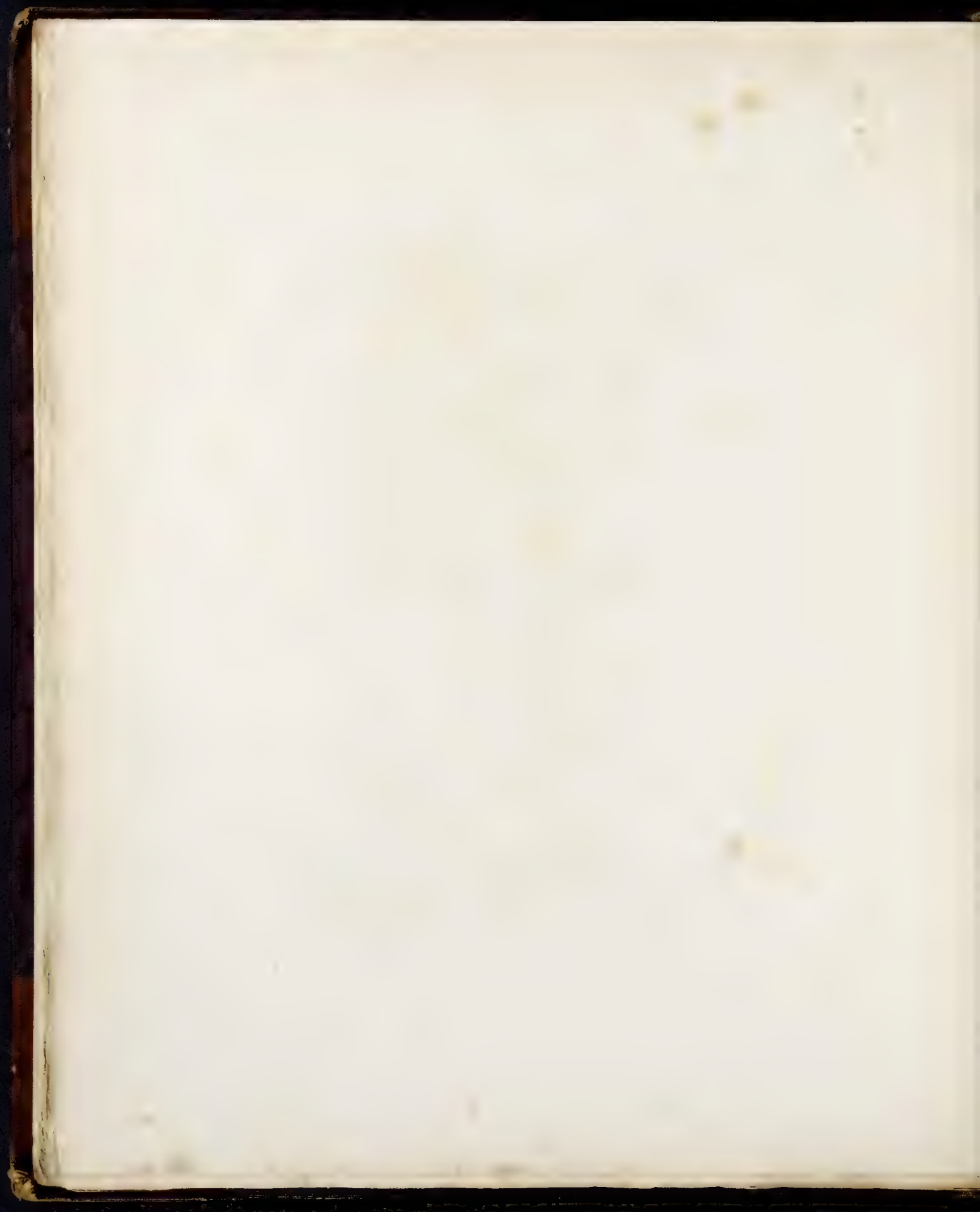




Architect: J. G. Smith

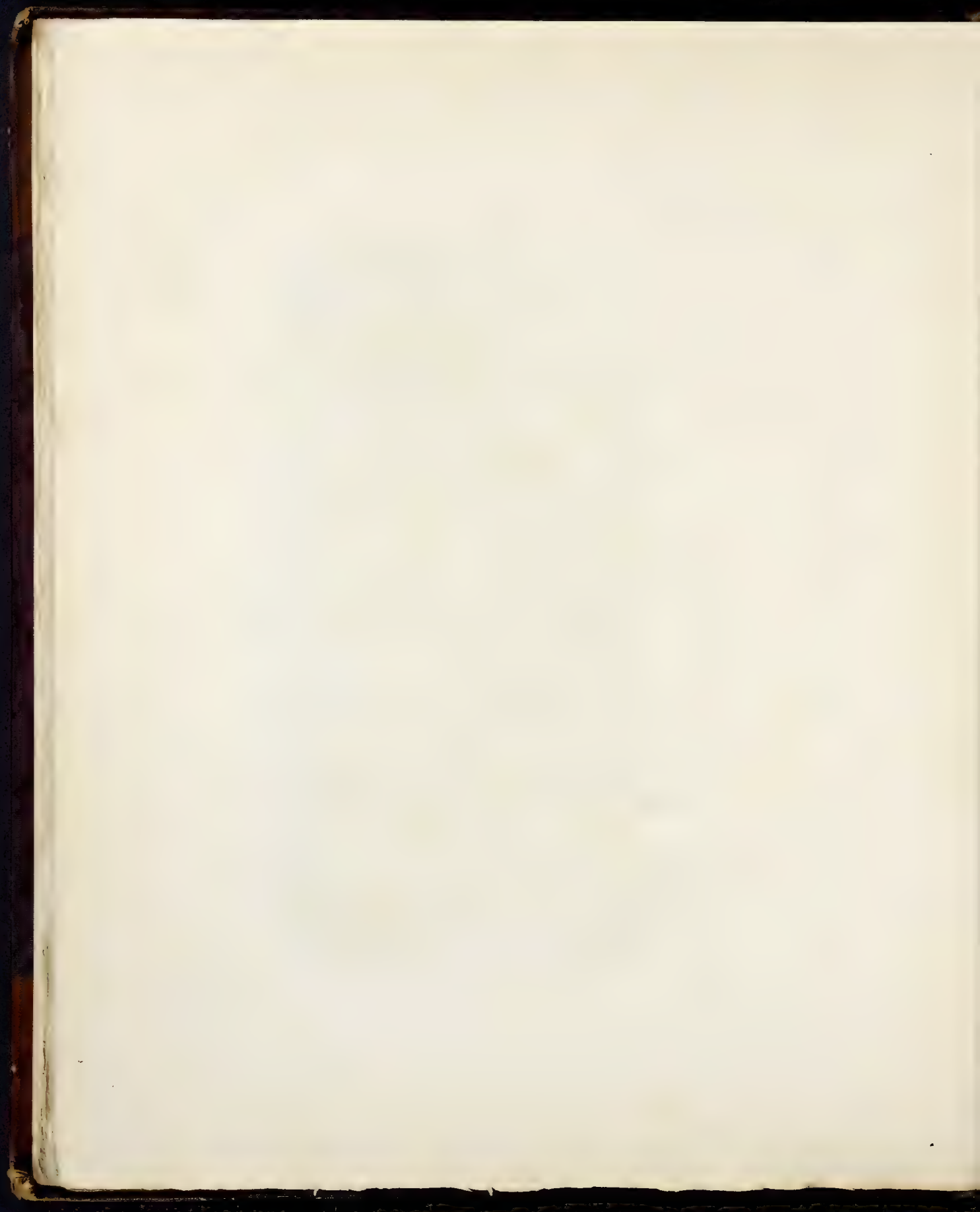
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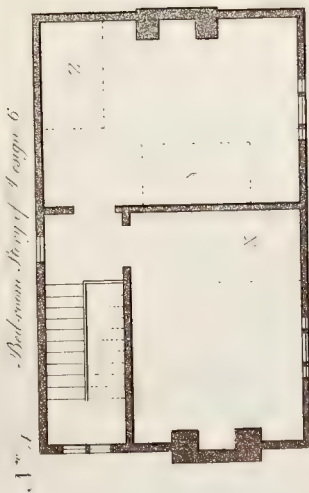
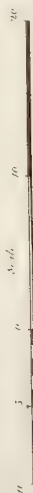
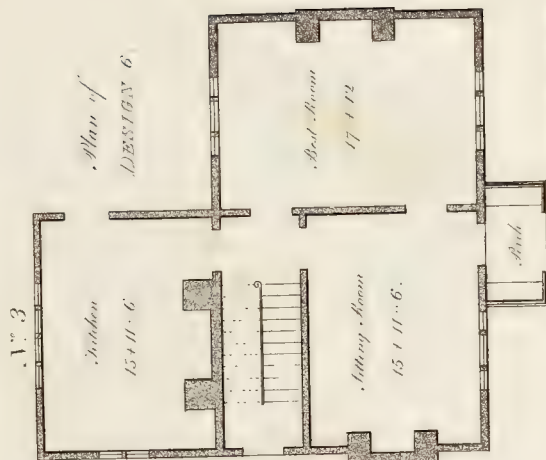
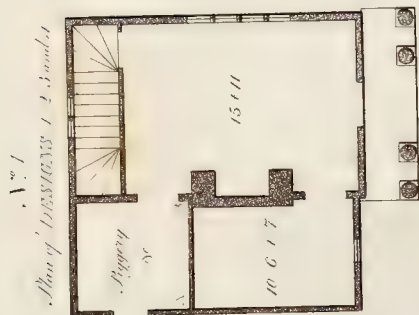
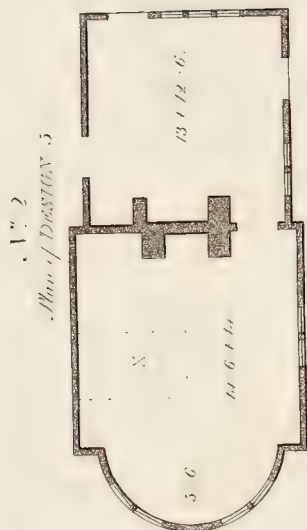
Printed by J. G. Smith



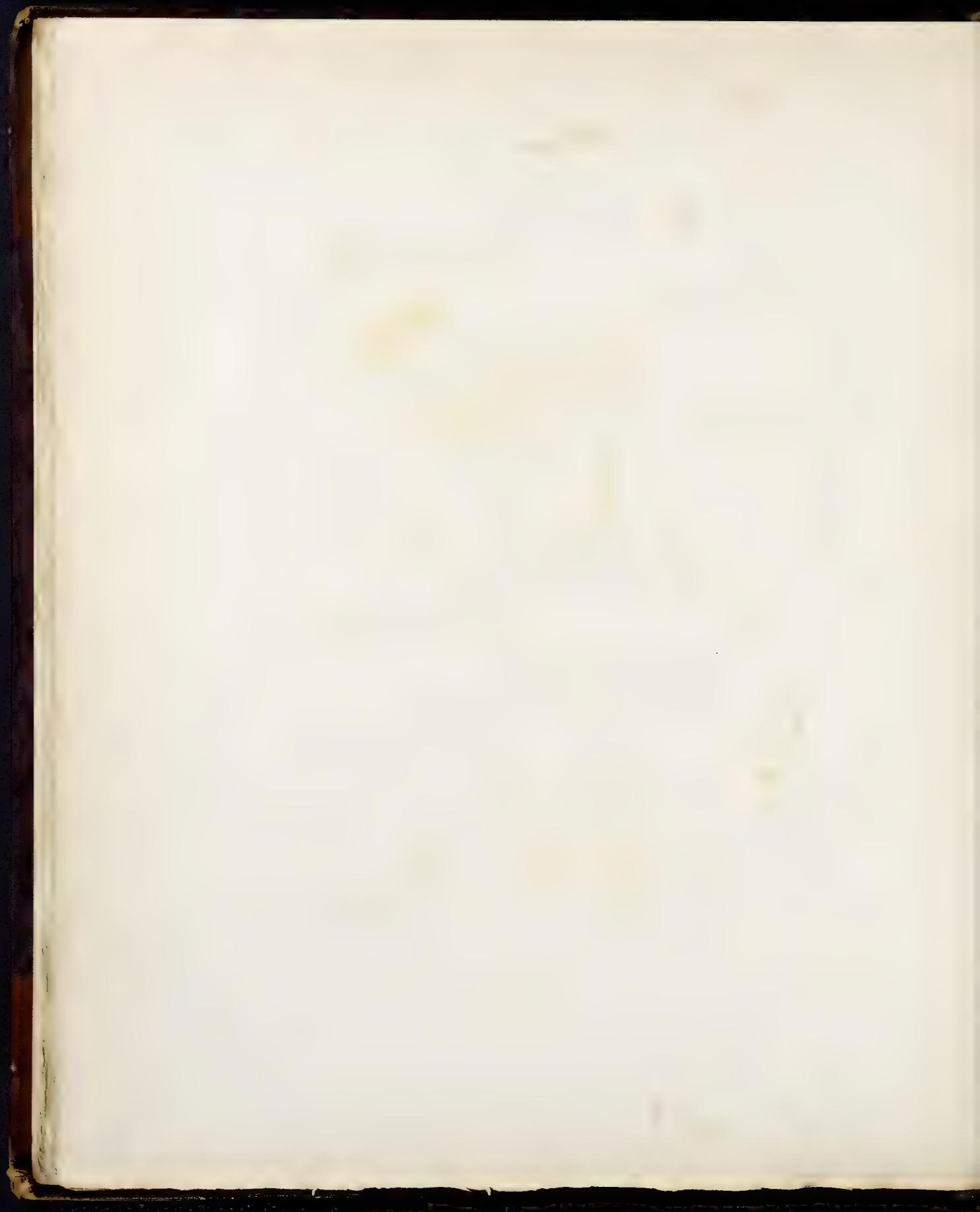














Scale 1" = 10' 0"

James L. Smith

Architect







House of the late Mr. Pitt



1<sup>st</sup> 2.



1<sup>st</sup> 4.

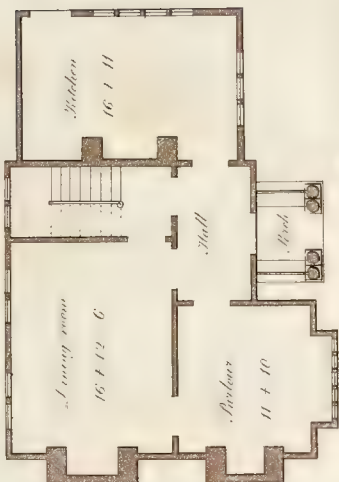


Scale 0 5 10 20 30 40 Feet

Plan N<sup>o</sup> 1 DRESSING 7



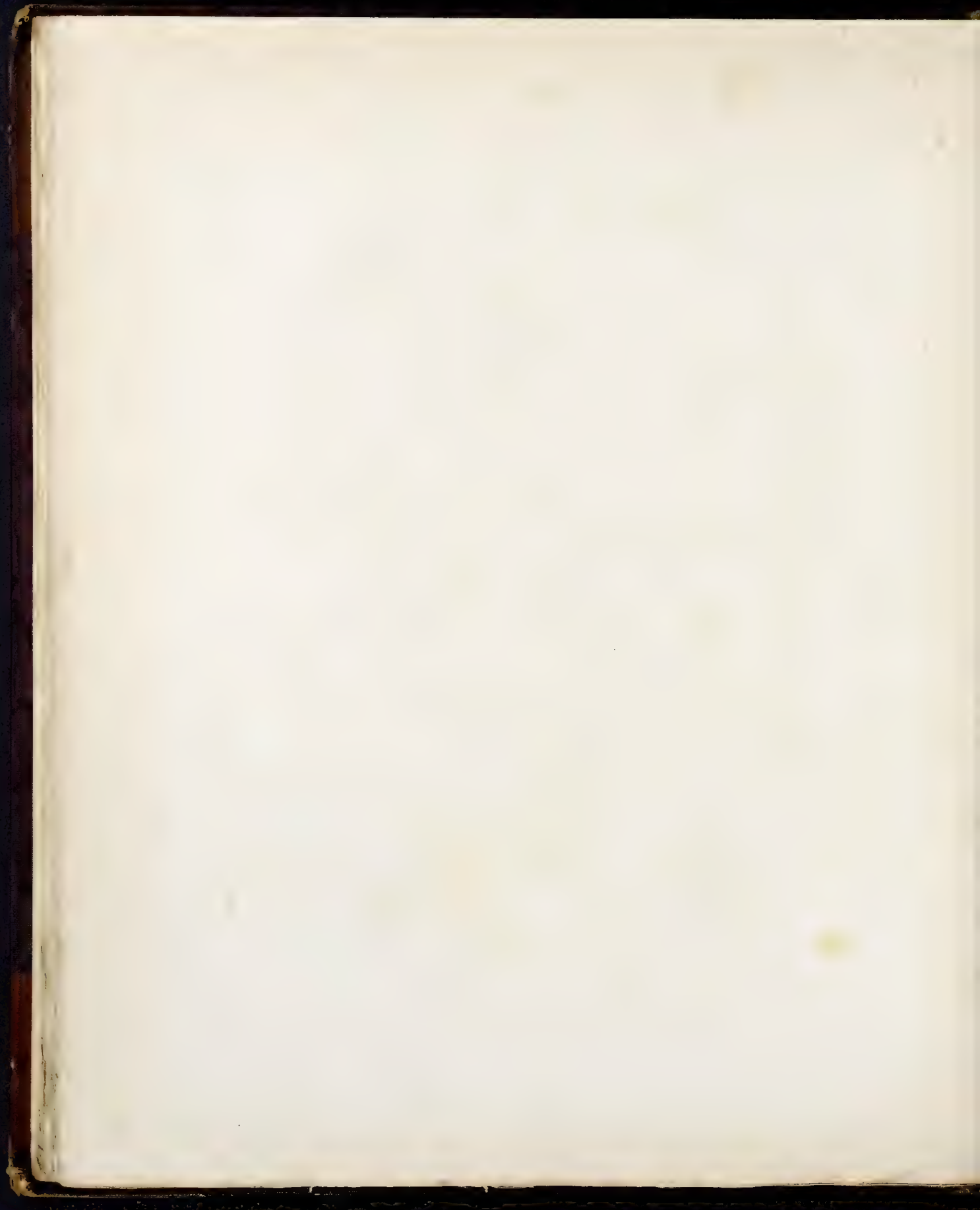
Plan N<sup>o</sup> 3 DRESSING 8



For more details see 'Set of Plans'

Scale 0 5 10 20 30 40 Feet









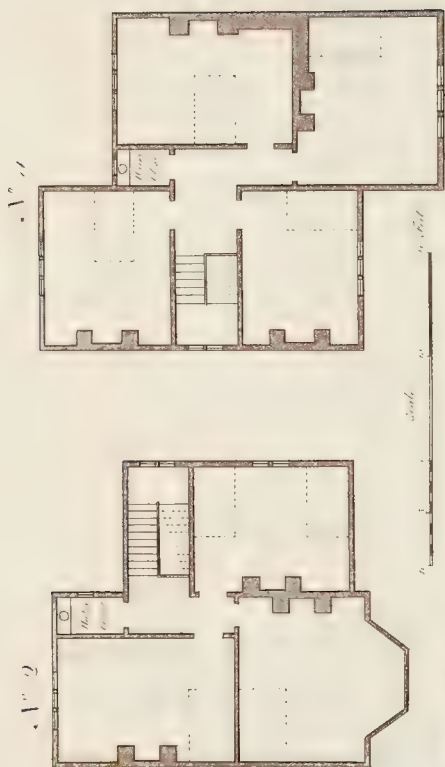


DESIGN 10.



Scale of Feet





Plan, V. 3 DESIGN 10

Plan, V. 3 DESIGN 10





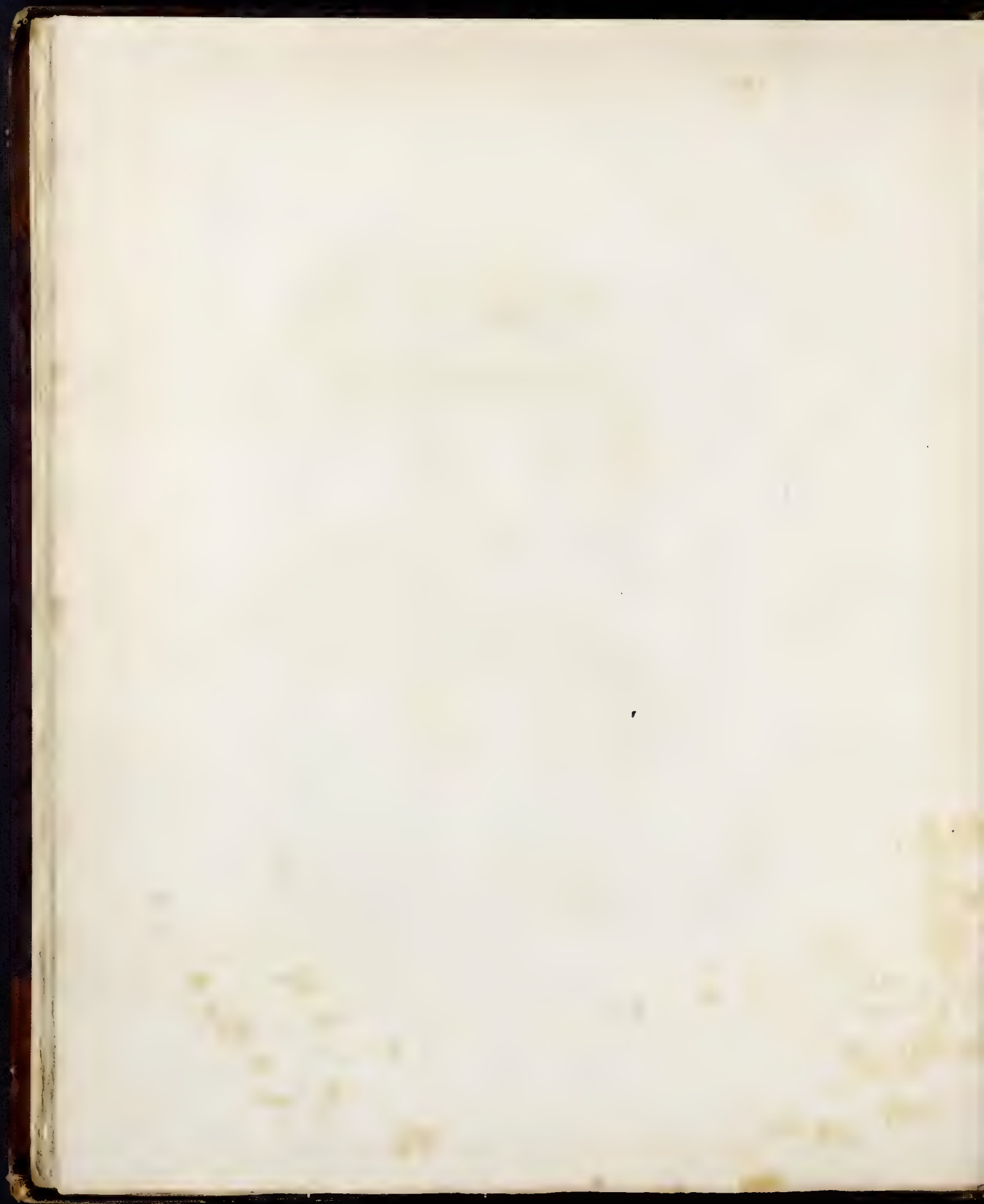
Pluto.

DESIGN II.



Pluto. not to be used.

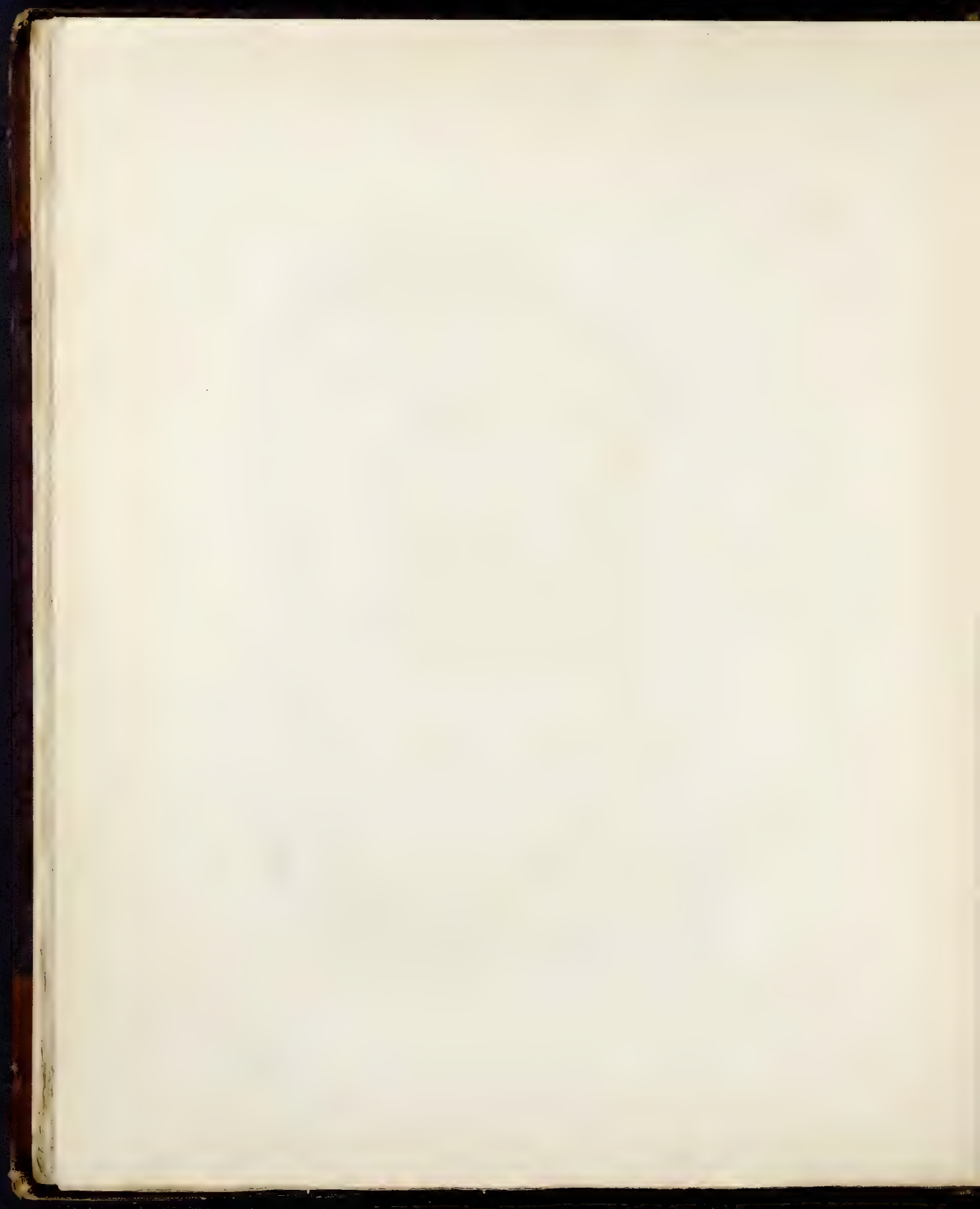
Architectural Drawing of the House.



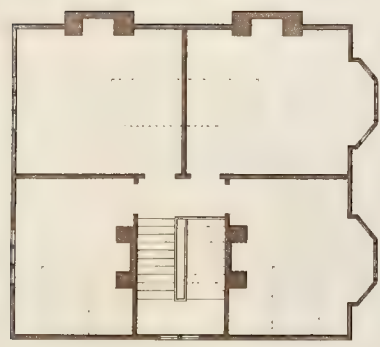


DESIGN 12





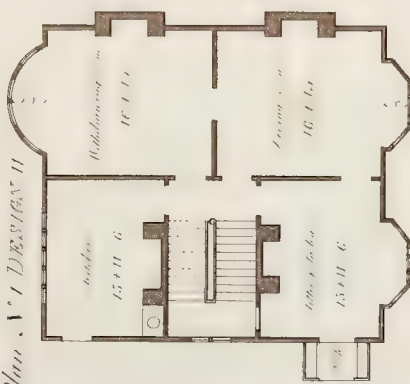
Plan 1



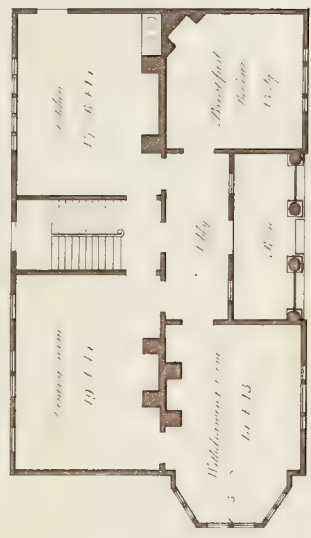
Plan 2



Plan 3



Plan 4







DESIGN 11



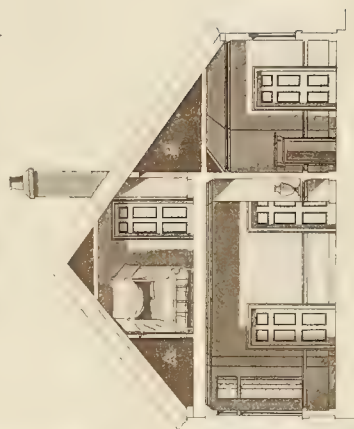
Scale 1/4" = 1' - 0"

DESIGN 11 - HOUSE - 1870

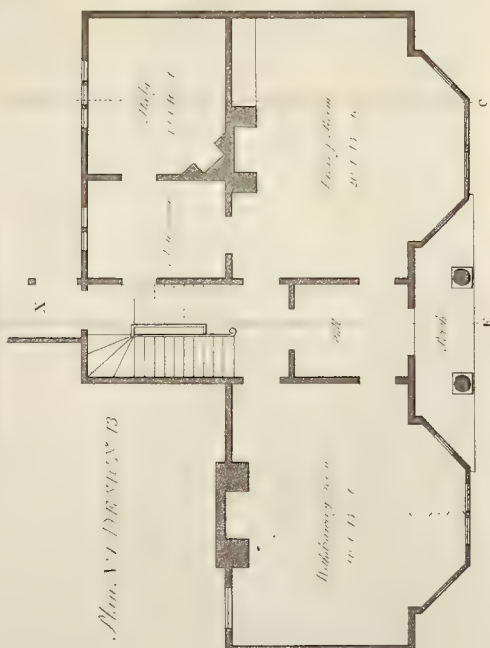
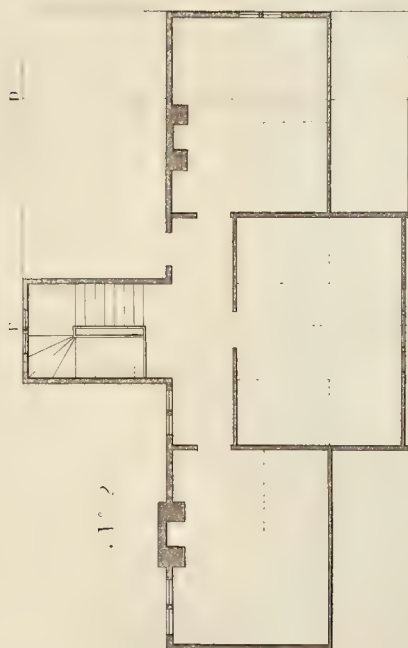
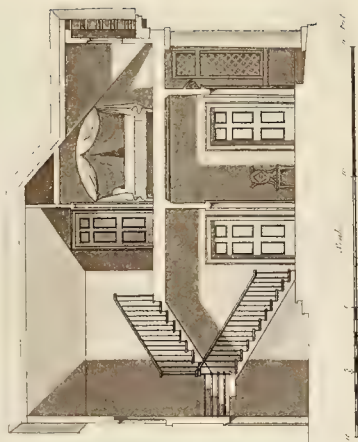




Section through the line C D



Section through the line E F







House with a porch

See

11





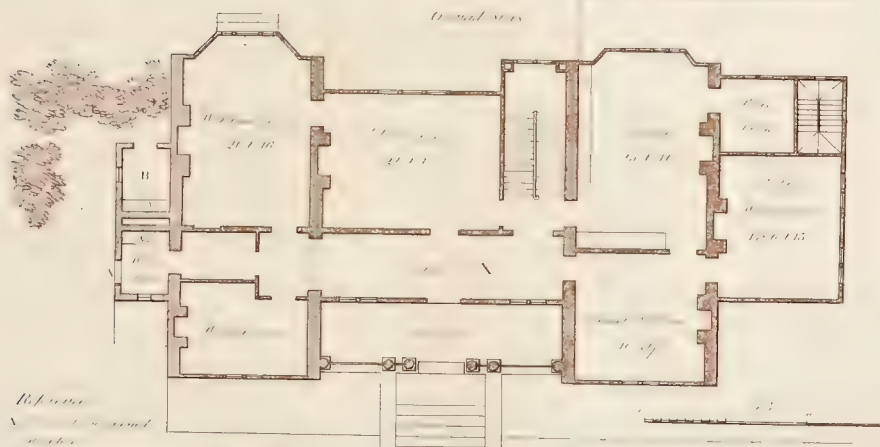
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Bed room 5th fl.

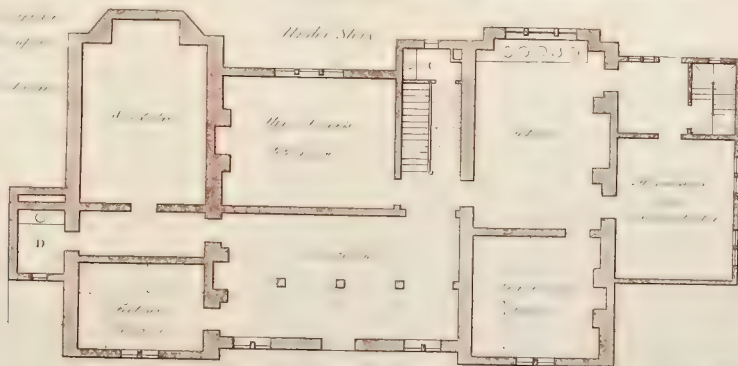


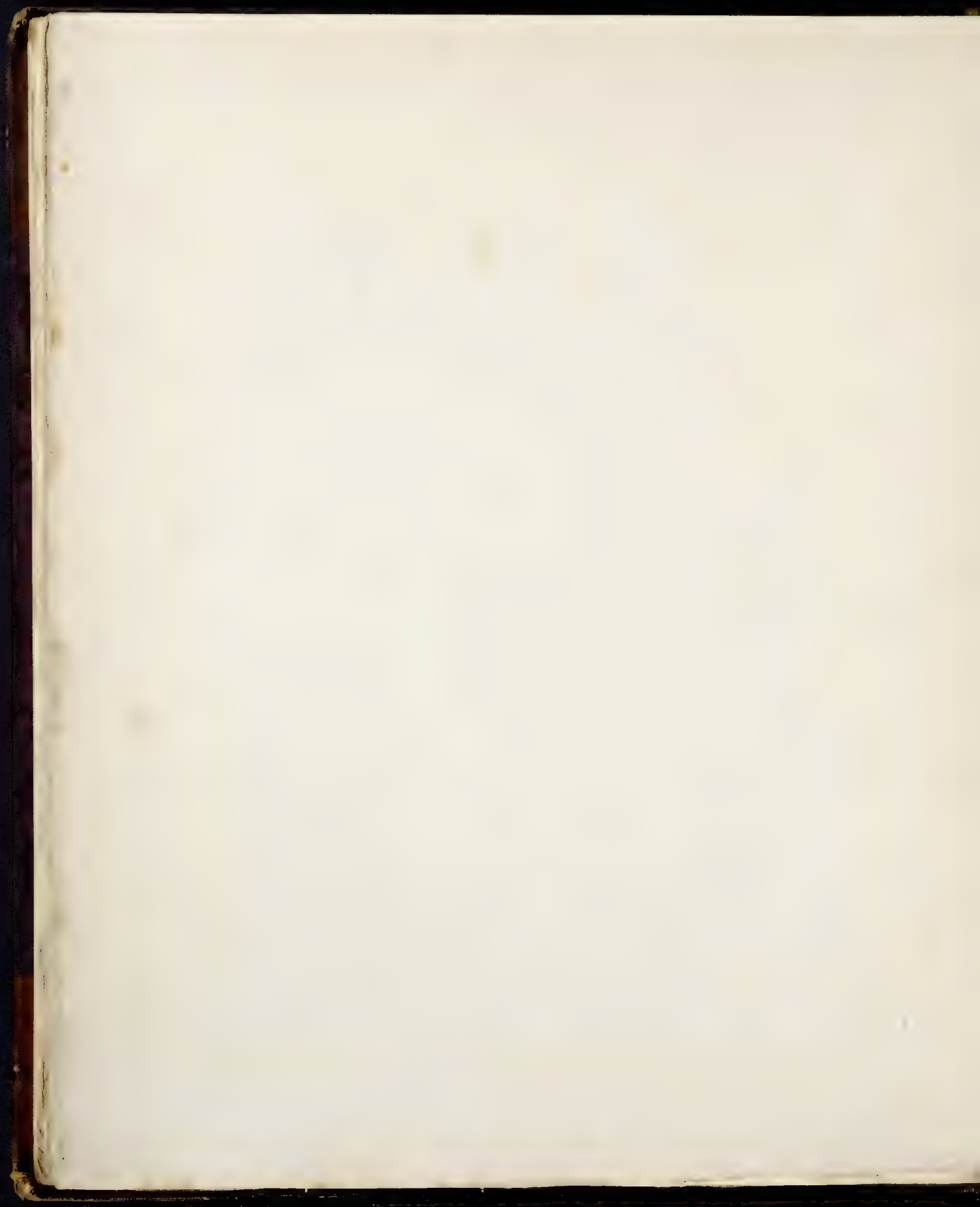
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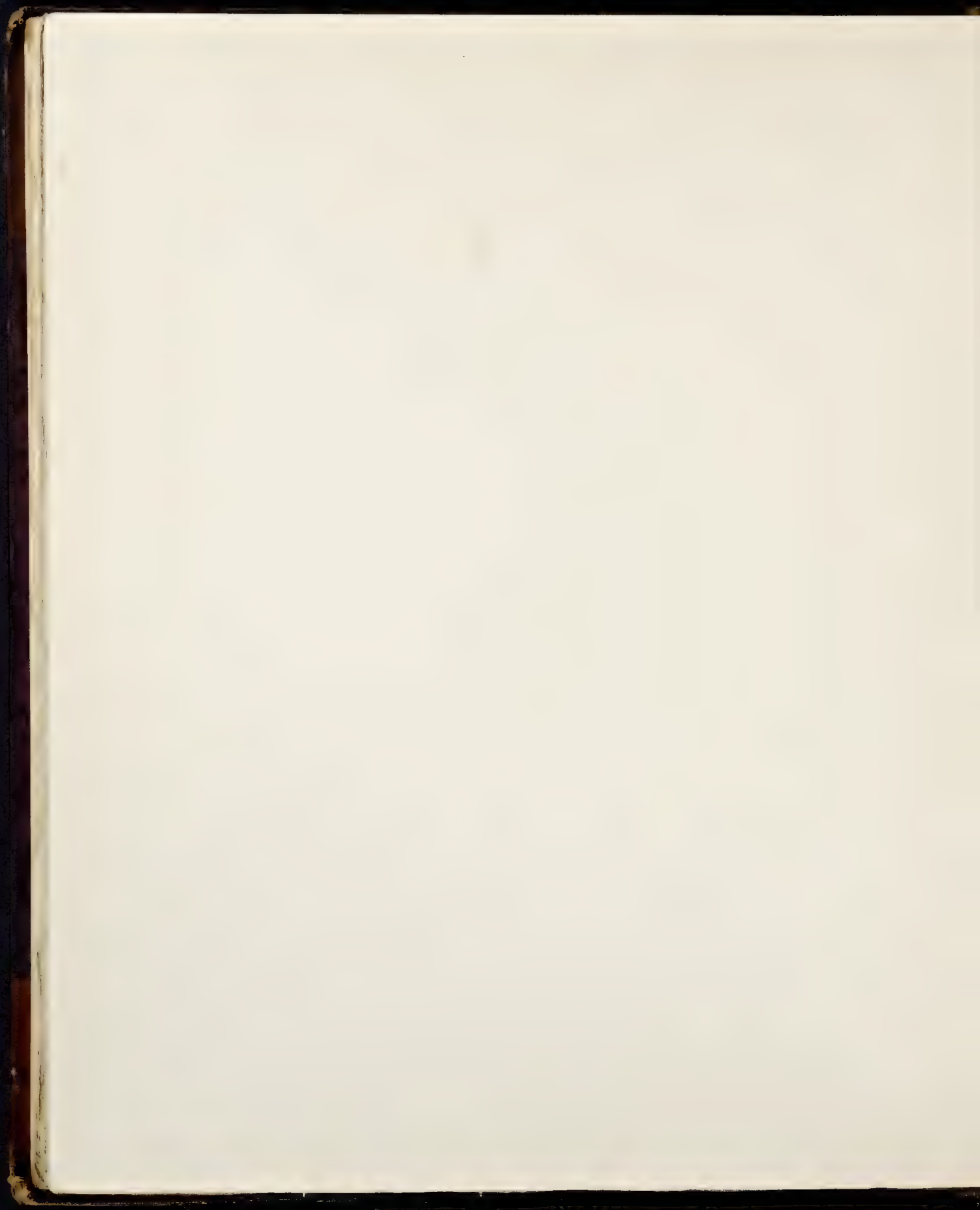
W. H. M. M.





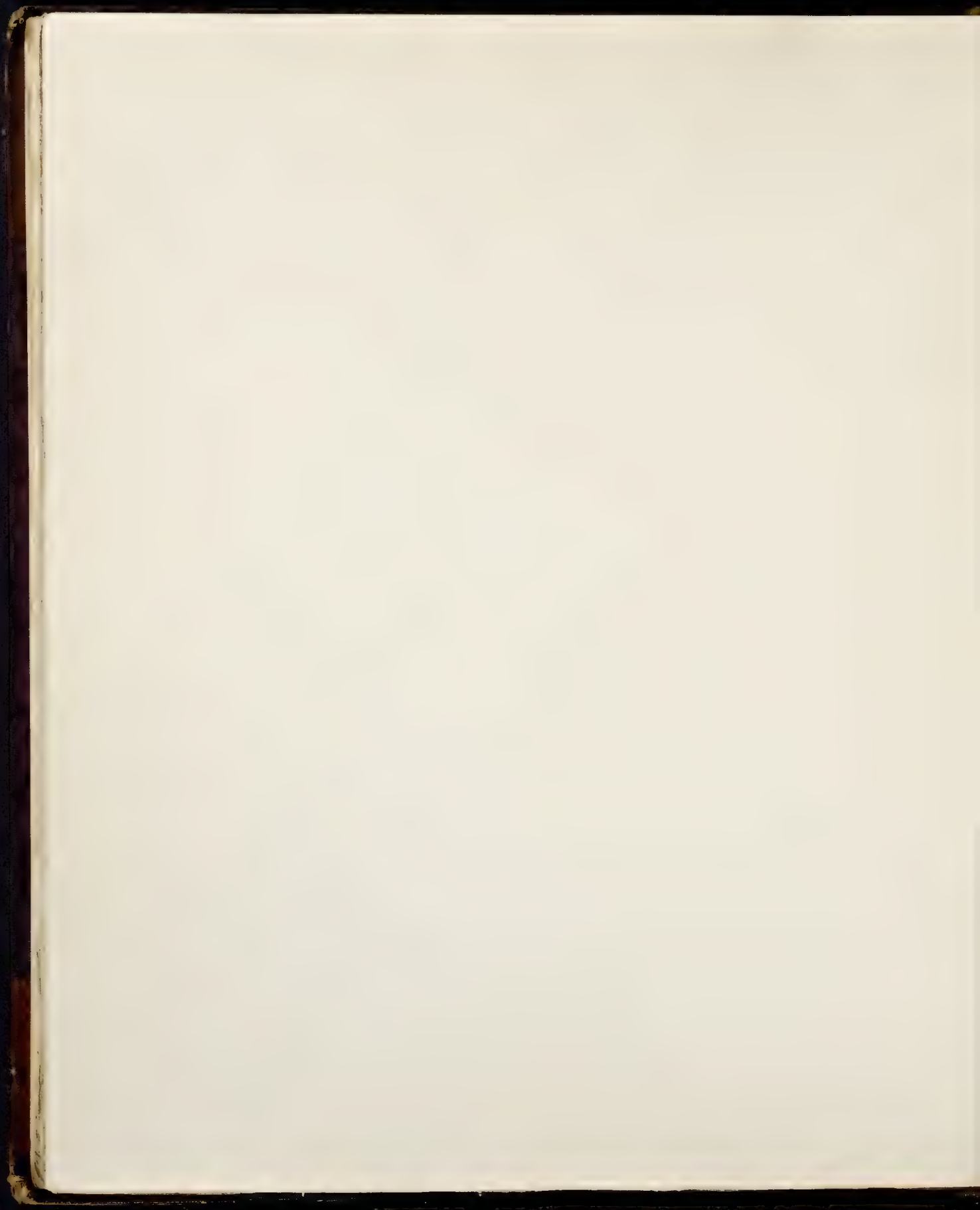






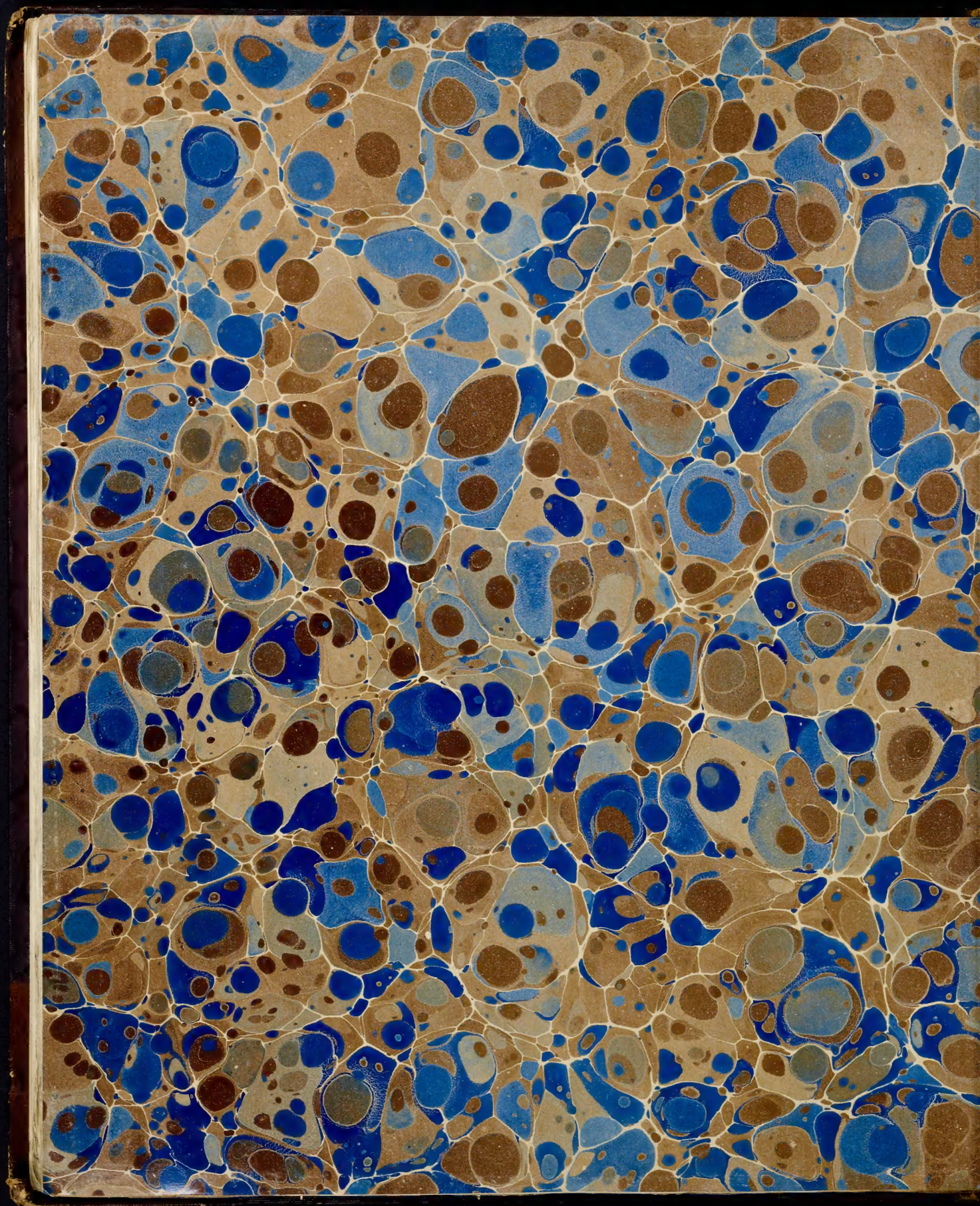




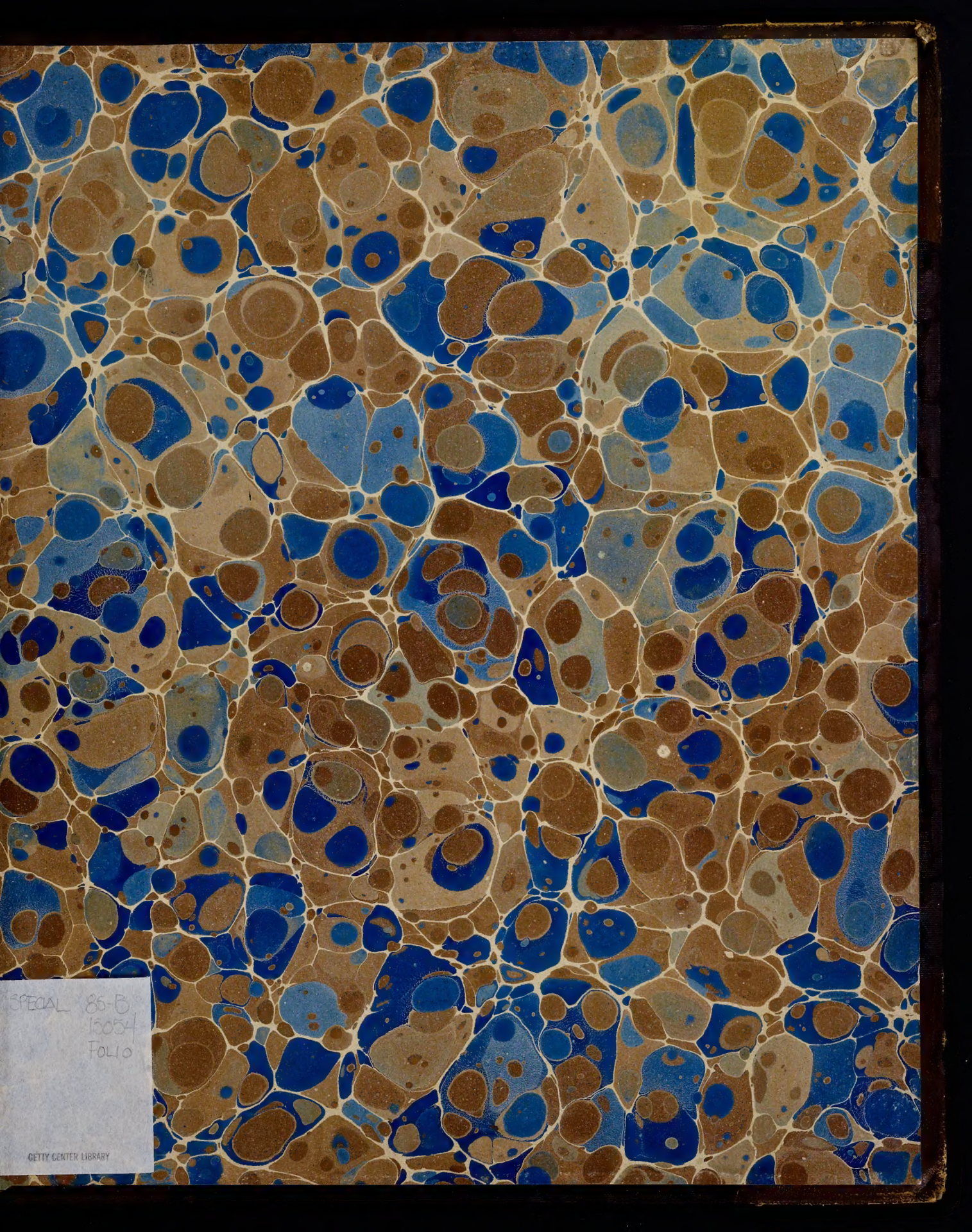












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